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FIRST SESSION

Thursday, December 10, 1936, at 2 p. m.

CATALOGUE NUMBERS 1 TO 242 INCLUSIVE

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- 17 ⁵⁰ 1. ARCHITECTURE. E. E. VIOLLET-LE-DUC. Dictionnaire Raisonné de l'Architecture Française du XI^e au XV^e Siècle. *Profusely illustrated.* 10 vols., 8vo, half red morocco, gilt tops. Paris, 1875

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- 22 50- 8. ARMS AND ARMOR. Inventory and Survey of the Armouries of the Tower of London (Ffoulkes), 2 vols., London [1916] ✧ A Miscellany of Arms and Armor presented by fellow Members of the Armor and Arms Club to Bashford Dean, N. Y., 1927, *one of 150 copies* ✧ Indian and Oriental Armour (Egerton of Tatton), London, 1896 ✧ and others. Together 9 vols., 4to to 12mo, cloth, boards, etc. V.p., v.d.
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68. PRINT-COLLECTOR'S QUARTERLY, THE. Edited by Fitzroy Carrington and Campbell Dodgson. Vols. I-X, Nos. 1-3 of Vol. XI and Vol. XII, and No. 13 of Vol. XIII. *Profusely illustrated.* 39 parts, 12mo, original wrappers. London, 1914-26

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69. RACINET, M. A. Le Costume Historique. 500 plates including 300 in gold or color. 6 vols., folio, half russia; rubbed. Paris, 1888
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- 30-
70. SCULPTURE. French Sculpture at the Beginning of the Gothic Period, 1140-1225 (Aubert) ✧ French Sculpture during the Reign of Saint Louis, 1226-1270 (Vitry). *Both works profusely illustrated with reproductions.* Together 2 vols., 4to, cloth. Firenze [Florence] n.d.

- 40-
71. — Sculpture in Siam (Salmony), London, 1925 ✧ A History of European and American Sculpture from the Early Christian Period to the Present Day (Post), 2 vols., Cambridge, 1921 ✧ Historical Handbook of Italian Sculpture (Perkins), N. Y., 1883 ✧ and others. Together 12 vols., various sizes and bindings. V.p., v.d.

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Paris, 1779

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One of 100 signed sets of these photographs reproducing the entire series of works exhibited by Whistler at his famous exhibition of "Nocturnes, Marines, and Chevalet Pieces", held in 1892. The cover of this portfolio was designed by Whistler to match his "The Gentle Art of Making Enemies".

JAPANESE SWORD GUARDS (TSUBA)

92. SIX IRON TSUBA

XVII-XVIII Century

15 Designs of bamboo leaf; landscape with figures, by Jakushi; *ajouré* floral medallion; Immortals in a seascape; mountain landscape; squirrels and grapes. Decorations in gold and bronze.

93. SIX IRON TSUBA

XVIII Century

12 50 Designs of crane and rushes; lions sporting near waterfall; driftwood; dragon and clouds; plain medallion; landscape scene. Wrought in gold, bronze, and *shakudo*.

94. SIX IRON TSUBA

XVII-XIX Century

15 Designs of pierced medallion; plum blossoms; cloud dragon; bamboo rods and blossoms; gold-damascened floral scrollings; and *ajouré* lily pattern by Kawaji.

95. SIX IRON AND SHAKUDO TSUBA

XVII-XVIII Century

15 Iron, with designs of mountain landscape, chrysanthemum blossoms, pierced cloud pattern, by Tomonobu, dragon in relief, and Fuku with incense burner; and *shakudo*, with applied gold pawlonia leaves.

[See illustration]

96. SIX BRONZE AND IRON TSUBA

XVII-XVIII Century

12 50 With figures of Yebis and Daikoku, pierced; bullock cart beneath a cherry tree, pierced; plain fluted medallion; gold-inlaid leaf and tendril pattern; floral and wickerwork design; and archaic dragons.

[See illustration]

97. SIX IRON TSUBA

XVII-XVIII Century

12 50 Designs of pine tree and boat, pierced; swimming carp worked in bronze and silver; formal medallion, pierced; bridge and water wheel, pierced, by Morikuni; *namban* designs in sunk relief; stork in gold and silver above waves.

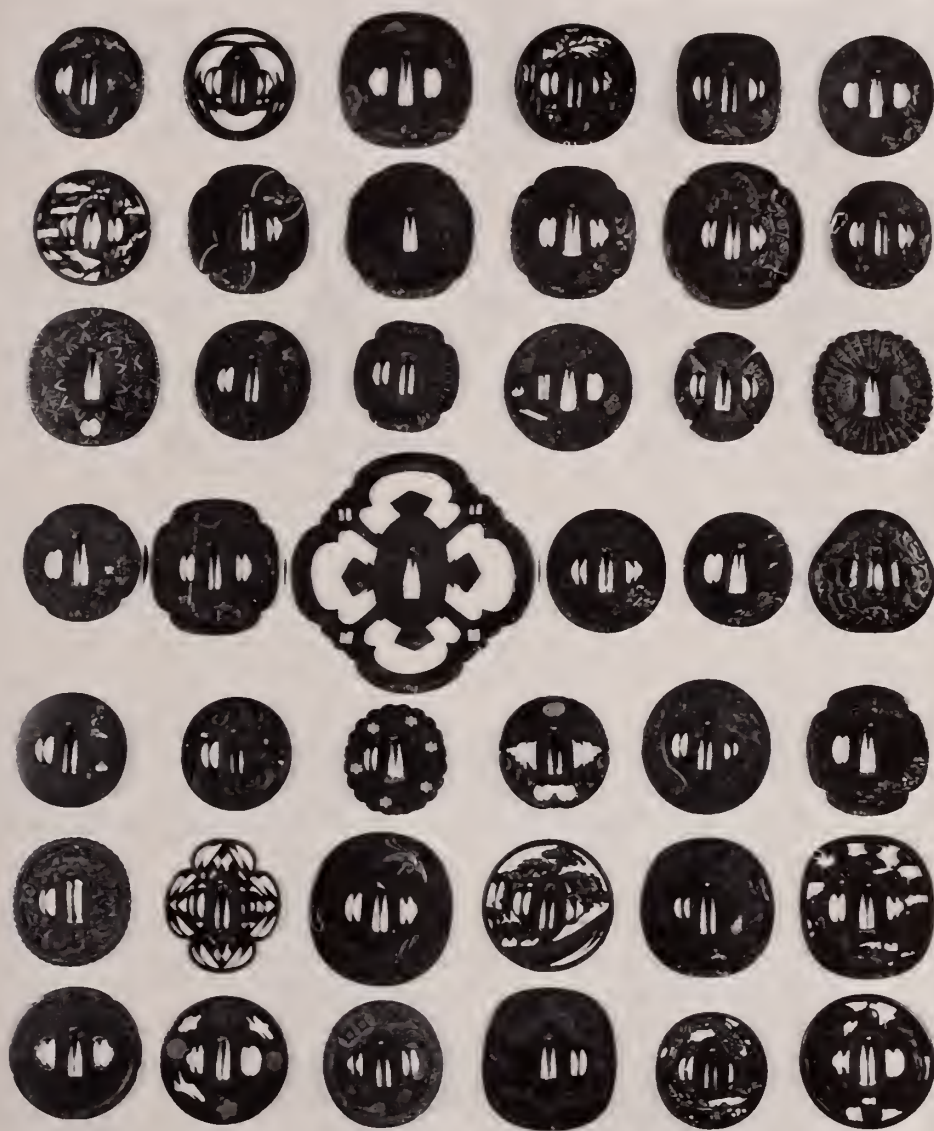
[See illustration]

98. SIX IRON TSUBA

XVII-XVIII Century

12 50 Designs of prunus tendrils in bronze; chrysanthemum inlaid with vines; various diapers; plain medallion with silver rim; pattern of wire rings; and leaf pattern inlaid in bronze.

[See illustration]



TOP TO BOTTOM ROWS: NUMBERS 101-100-98-99-95-97-96

99. SIX IRON TSUBA

XVII-XVIII Century

Decorations of Chinese dragon boat, Jakushi school; Daruma with toy; wild geese flying above a silver moon; Nara wrestlers; emblems amid cloud forms; and a large perforated medallion guard for a double-handled sword.

[See illustration]

100. SIX IRON AND BRONZE TSUBA XVIII-XIX Century

20- Designs of horses beneath a cherry tree; vignettes of a rider and a landscape; sparrows and bamboo in perforated bronze; Sennin by a waterfall, in the *kaueiye* style; *shojo* dance, by Morijosan; and Kenzan and Jitoku.

[See illustration on preceding page]

101. SIX IRON TSUBA XVI-XVIII Century

15- Decorations of a Chinese landscape in gold relief; perforated wire-pattern design; *kiri* blossoms with gold tendrils; tiger amid bamboos; raised blossoms and tiles in bronze, gold, and *shakudo*; and birds amid rushes.

[See illustration on preceding page]

102. SIX IRON TSUBA XVIII Century

12 50- Designs of mask and *tuzumi* for dancing; ox beneath a willow; engraved tiger and bamboos; pierced dragon; lotus leaf, pierced; and evening landscape with water wheel. Bronze, *shakudo*, and gold details.

103. SIX IRON TSUBA XVIII-XIX Century

15- Designs of plum blossoms, perforated; hat and fan enhanced with gold; *aoi* leaf design, pierced, with gold inlay; landscape with hero and demons, enhanced with gold; gilded dragon amid tendrils, pierced; and five monkeys, pierced.

104. SIX IRON AND SHAKUDO TSUBA XVIII Century

15- In iron: with designs of *aoi* leaf, by Kinai; sparrow and flower garden group; egg plant, pierced; and three wild geese, pierced. In *shakudo*: with owl and song birds; chrysanthemum stems, with bronze and gold details.

105. SIX IRON AND SHAKUDO TSUBA XVIII Century

12 50- In iron: with designs of bee and flower; dragons pursuing the jewel, octagonal; vines of golden gourds; and birds above waves. In *shakudo*: wrought with autumn flowers; and ship, pierced, by Kichiji.

106. SIX IRON TSUBA XVII-XVIII Century

17 50- Designs of pawlonia crest, pierced; *Fu* lion and peony in relief with gold details; pierced guard in the form of a pot; and three pierced with conventional designs.

107. SIX IRON, BRONZE, AND COPPER TSUBA *XVIII-XIX Century*

In copper, with design of crab and gold bamboo leaf; bronze, with Cantonese floral scrollings, and eggplant, pierced, by Toshimasa; and iron, with patterns of driftwood, frisking puppies, and bronze flotsam.

ORIENTAL ARMS AND ARMOR

108. TWO CAMBODIAN IVORY HORNS

An alarm horn used by an elephant driver.

109. JAPANESE HELMET, BY MYOCHIN

Iron helmet, the skull of four pieces; the top bears a crest, and the short visor has ornaments in relief.

Note: Muneyori Myochin was the foremost metal worker in Japan (fl. 1600-1650); he excelled in making iron helmets and suits of armor.

From the Matsuki Collection

110. TWO INDIAN DAGGERS

A parrying dagger with double blade inlaid with inscriptions in gold; another dagger with handle composed of carved walrus teeth and tapering, curved, and grooved blade.

111. TWO PERSIAN AND ARABIAN PRIMERS

Persian primer inlaid with arabesques in gold. Arabian primer for camel gun, of low-grade silver decorated with filigree wirework and bosses, cleaning pins attached; antique and excessively rare.

Arabian primer from the Sarah Conkling Collection

112. CIRCASSIAN DAGGER

Triangular two-edged blade with double channel at centre upon each face; the hilt and leather sheath enriched with silver *niello* ornament.

113. PERSIAN KNIFE AND CELEBES ISLANDS DIRK

Knife with silver inlaid with enamel, watered blade; dirk with carved black horn handle and sheath, white horn finial.

114. TWO PERSIAN PRIMERS

One of bronze with silver ornaments in relief; the other richly inlaid with brass, enameled, and with crystal cover.

115. TWO LANAS KRISES

One with conventional bird-shaped pommel, painted leather or skin grip, and wavy double-grooved blade; the other with grooved, etched, and crotched wavy blade.

116. CARVED HORN

25 - Elaborately carved, with brass mounts and inset with turquoise 'eyes', probably from Borneo.

117. TWO SIAMESE TEMPLE ORNAMENTS

750 - Hammered bronze vessels with centre bosses and slightly contracted sides, one with chased ornament.

118. EIGHT BRONZE AND IRON STIRRUPS

22 50 - Five in iron, three in gilded bronze. Together with an ornamental escutcheon and an iron bar bit. [Lot.]

119. CINGALESE KNIFE

750 - Single-edged blade; curved ivory handle richly carved with feathery leaf scrollings and mounted in brass and chased silver; silver-mounted wood sheath.

120. PERSIAN DAGGER

XVI Century

15 - Ridged curved blade with slight gold inlay and finely chiseled, white horn handle carved with figures of dignitaries and Arabic inscriptions.

121. PERSIAN DAGGER

22 50 - Curved channeled blade, double-edged in the lower half, the hilt and upper portion richly chased with seated figures of monarchs amid floral scrollings.

[See illustration]

122. ASIA MINOR DAGGER

27 50 - Tapering curved blade inlaid with gold, agate hilt with jeweled end, silver sheath.

[See illustration]

123. INDIAN GOLD-DAMASCENED KATAR

15 - Deeply channeled pointed double-edged blade; grip and rectangular handle gold-damascened with undulating vines.

[See illustration]

124. INDIAN ELEPHANT GOAD

50 - Head inlaid with gold, openwork shaft containing a series of small spheres.

[See illustration]



[NUMBERS 121 TO 127-129 TO 133-ALSO 371]

15- 125. PERSIAN DAGGER

Ivory grip, ridged and curved blade, handle richly inlaid with gold.

[See illustration]

50- 126. INDIAN JADE POWDER FLASK

Pear-shaped, mounted in gilded silver decorated with *niello* arabesques.

[See illustration]

127. ASIA MINOR DAGGER

XVIII Century

50- Pierced blade richly inlaid with gold, agate hilt, leather scabbard with silver mounts.

[See illustration on preceding page]

128. BILIMBING BARONG

044 The handle of carved white ivory with bands of black ivory mounted with silver filigree, the blade plain.

129. INDIAN DAGGER

32 56 Gold inlaid blade and guard, ivory hilt, leather sheath with gold inlaid mounts.

[See illustration on preceding page]

130. MALAY KRIS

22 56 Straight blackened blade, carved ivory handle with gilded metal mount, polished wood sheath with ivory tip.

[See illustration on preceding page]

131. INDIAN DAGGER

XVIII Century

27 56 Fluted and engraved blade, elaborately wrought branch handle enriched with gilding.

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration on preceding page]

132. INDIAN DAGGER

15- Of bright steel, with broad blade ending in four-sided point; small chased hand-guard.

[See illustration on preceding page]

133. INDIAN FINELY WROUGHT STEEL ANKUS

40- Short goad with head engraved and pierced with *affrontés* animal grotesques; animalistic bronze butt.

[See illustration on preceding page]

134. PAIR BRONZE FLAGSTAFF TERMINALS AND PERSIAN IRON THUMB

BOW-RING

12 56 Terminals from the ruins of Muang Aunthus; ring chiseled with foliage design and showing traces of gilding.

135. INDIAN GOLD-DAMASCENED DAGGER

15 - Horn grip, the blade, oval pommel, and sheath mounts of steel, richly damascened in gold with flowers and vines.

136. CINGALESE DAGGER AND KNIFE

10 - Elaborately carved hilt, chased blade with gilded mount, one with horn hilt.

137. TWO CINGALESE KNIVES

15 - One with ebony hilt and engraved silver mounts, blade inlaid with leaf scrollings; the other with silver hilt chased with clustered scrolls.

138. CARVED IVORY DAGGER HANDLE AND SWORD HANDLE

12 10 One Siamese and carved with Buddhistic figures; the other Japanese and carved with grotesque masks. [Lot.]

139. FOUR BONE-HANDLED WEAPONS

12 10 Dyak sword with bent channeled blade; Afghan knife with finely grooved blade; Indian knife; and Damascus dagger with engraved silver sheath.

140. INDIAN PRIMER

22 10 Elaborately engraved.

141. TWO TURKISH YATAGHANS

✓ - One with ivory hilt, the other with metal hilt chased with panels of blossoms; slightly curved blades damascened with inscriptions; the former by Hag Shereef, 1240 A.H.

142. CIRCASSIAN DAGGER AND AN ARAB DAGGER

2 10 The former with horn hilt, broad grooved tapering blade, and shagreen sheath fitted with knife and fork; the latter with fluted gilded copper grip and fine ridged curved blade.

143. TWO INDIAN TULWARS

17 10 One with incurved blade, the hilt inlaid with flowers and gold; the other with chased and gilded hilt and scabbard mounts inlaid with gold. One from the Collection of H.S.H. the Prince of Saxe-Weimar



[147]

[144]

[145]

[146]

144. MAGNIFICENT PERSIAN JADE-HANDLED SABRE SET WITH AN EMERALD, RUBIES, AND DIAMONDS *XVIII Century*

Handle of mutton-fat jade carved with blossoms, the guard richly jeweled with rubies and rose diamonds and set with a large pear-shaped cabochon emerald weighing approximately 55 carats; blade finely watered and chiseled and encrusted with gold. Sheath of silver elaborately chased with a minute floral design.

From the De Economus Collection

From the Bachereau Collection

[See illustration]

145. TURKISH SABRE

The handle and scabbard mounts of gilded bronze, jeweled and enameled.

[See illustration]

146. ARAB SABRE

Plain blade with silver hilt, scabbard covered in red velvet and richly mounted in silver.

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration]

147. IMPERIAL TURKISH GOLD-DAMASCENED SCIMITAR *XVI Century*

Curved single-edged blade, richly damascened in gold and silver throughout the entire length with a long account in Turkish of a war and verses from the Koran, together with the date 970 A.H. Chiseled silver hilt wrought with inscriptions, the trefoil-form pommel with seated figure of a warrior and, upon the reverse, a cluster of flowers and leafage. In velvet-covered scabbard of later date richly mounted in engraved brass.

[See illustration]

148. PERSIAN DERVISH'S HEAD REST

Of steel damascened with gold and silver; used to support the head while engaged in meditation.

Length, 26 inches

149. INDIAN SWORD OR FARANG

Basket-shaped hilt with knuckle and spike, broad straight blade ending in a widened point, with perforated steel supports.

150. PERSIAN SCIMITAR

Curved single-edged blade broadening to two cutting edges near the point; leather-covered grip with pear-shaped pommel; metal-mounted leather scabbard. With damascened cartouche; the maker: Ali Seuner, 1251 A.H.

151. BORNEO MINIATURE BRONZE CANNON

Small double-barreled cannon on carriage, from Brunei.

Length, 8 inches

152. BHUTAN SWORD

Brass-mounted horn hilt with trefoil pommel, the scabbard *repoussé* with leafage; pommel and scabbard inset with cabochon gems.

153. MALAY KRIS

Carved wood handle with leather-bound grip, watered and pierced crutched blade.

154. TWO BATTLE AXES

Khoud axe with wooden haft; and Indian steel axe with metal-wound hilt, the head damascened with inscriptions.

155. SOUTHERN INDIA SWORD

Of very ancient form; curved and grooved blade richly chased near the hilt, cup guard at the hilt with chrysanthemum-patterned pommel.

156. PERSIAN SCIMITAR

Walrus ivory grip, gold-damascened drooping quillons, curved blade, double-edged near point; scabbard with gold-damascened mount.

157. CINGALESE KNIFE

Blade chased and inlaid with silver and brass, wood sheath with silver mount and containing a piercer.

158. TWO TURKISH YATAGHANS

Ivory hilts with ears, one studded with cabochon gems; single-edged slightly curved blades, one with inscription, the other with gold-damascened arabesque pendants.

159. BURMESE KNIFE AND PERSIAN KNIFE

Burmese knife with grooved blade and bone handle; Persian knife of the sixteenth century, with silver-encrusted handle.

160. PERSIAN SCIMITAR

Horn grip, silver quillons, plain blade, sheath with silver mounts.

161. INDIAN TULWAR

Damascus cloudy blade, curved and with gold-plated hilt and guard incised with floral pattern; scabbard with mounts of russet steel inlaid with gold. From Lahore.

From the Sir Henry Edwards Collection

[See illustration]

162. ANGLO-INDIAN PRESENTATION TULWAR

Curved blade with etched regimental crest and battle honors; hilt richly inlaid with floral pattern in gold; velvet sheath with pierced leaf-scrolled gilded mounts.

[See illustration]



LEFT TO RIGHT: NUMBERS 161-162-164-163

163. INDIAN SWORD

Velvet-wrapped hilt and basket guard, pommel with spike; serpentine blade with inner cutting edge and supports richly gold-damascened with floral ornament; with scabbard.

[See illustration]

164. INDIAN TULWAR

Deeply channeled curved blade; gold-plated hilt and floriform pommel incised with flowers and leaves; sheath of green velvet with pierced silver mounts. From Lahore.

From the Sir Henry Edwards Collection.

[See illustration on preceding page]

165. BATTLE AXE

Two-bladed, with disc and flat spike etched with birds, flowers, and inscriptions; steel haft. Probably Indian.

166. INDIAN SWORD

Hilt, knuckle guard, and large disc pommel diapered in silver with a checker pattern; curving, highly polished blade; velvet scabbard embroidered in gold and tipped to match.

167. TWO PERSIAN SCIMITARS

Single-edged curved blades, curved horn grips, diamond-form straight quillons; scabbards of red velvet and shagreen.

168. PERSIAN BATTLE-AXE

With double blade and strongly reinforced spike, richly chased and gilded; steel haft.

169. PERSIAN DAMASCENED ARMLET

Damascened in gold, with chain mail mitten.

170. INDIAN SWORD

Broad blade of German or Spanish origin, the hilt with disc pommel and knuckle guard engraved with floral ornament; green velvet-covered scabbard.

171. NEPALESE SWORD OR KORA

Large heavy curved blade flaring to about five inches at the point and incised with chrysanthemum rosettes; grip with disc guards.

172. BURMESE SWORD

Elaborately carved ivory handle mounted in silver, shallow-grooved heavy blade.

173. PERSIAN SCIMITAR

Plain curved blade, walrus ivory grip with sabre type hilt of European pattern richly gold-damascened with floral ornament; with scabbard.

Exhibited at the South Kensington Museum, London

174. CIRCASSIAN SWORD

Late XVIII Century

Single-edged slightly curved blade, the hilt of iron richly damascened in gold with floral scrollings.

175. TWO SUDANESE DERVISH SWORDS

With wrapped grip, leather disc pommel, straight steel quillons, and broad blade with triple grooves; half-moon armorers' marks; one from the field of Omdurman.

176. TURKISH YATAGHAN

Late XVIII Century

Ear-shaped ivory hilt mounted with engraved silver, the blade inlaid with ornaments and an inscription from the maker Ashmud Eden Hassan to Suleiman Pasha and dated 1212 A.H.

[See illustration facing page 28]

177. TURKISH GOLD-DAMASCENED YATAGHAN

Walrus ivory hilt with ears held by steel bands, slightly curved single-edged blade damascened in gold with long plaquettes of Arabic inscriptions.

[See illustration facing page 28]

178. RAJPUT KHANDA

Early XVIII Century

Slightly curved blade, double-edged in the lower third, the reinforced back pierced with grooves containing small shot; hilt including disc pommel and spike of steel with gold-damascened floral ornament.

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration facing page 28]

179. TURKISH GOLD-DAMASCENED YATAGHAN

Ivory hilt with ears, gold-damascened hilt band and Damascus steel blade inlaid with rich scrollings and panels of inscriptions in Persian, Arabic, and Turkish, with the date 1241 A.H.

Exhibited at the Museum of Fine Arts, Boston

[See illustration]

180. TURKISH GOLD-DAMASCENED YATAGHAN

Ivory hilt, Damascus steel blade and hilt band profusely damascened in gold with floral scrollings and Arabic inscriptions of victory; signed by the maker Shereef, friend of Omar Azah, and dated 1252 A. H.

[See illustration]

181. TURKISH GOLD-DAMASCENED YATAGHAN AND A KNIFE BLADE

Yataghan with ivory hilt, the metal mount chiseled with leaf scrollings; straight blade gold damascened with inscriptions. Fine Damascus knife blade engraved with cartouches of Neshki writing. [Lot.]

182. INDIAN TULWAR

Steel handle; blade single-edged for two-thirds of its length, then double; serrated back edge. Various marks and inscriptions.

183. DAGGER-KRIS

Single-edged blade, watered, pistol-shaped ivory hilt, silver and wood sheath adorned with brass plaquettes.

184. INDIAN SWORD

With heavy curved blade broadening towards the end, strongly back-edged; hilt entirely of steel.

185. INDIAN BATTLE-AXE

XVII Century

Finely chiseled and gilded head, haft overlaid with *repoussé* metal.

186. TWO CINGALESE SWORDS

With curved blade, scrolled damascened metal knuckle guard, and carved teakwood dragon-head hilt.

187. TURKO-TARTAR BOW CASE

XVI-XVII Century

Of iron, inlaid with inscriptions in gold.



LEFT TO RIGHT: NUMBERS 178-176-180-177-179

188. TWO INDIAN SPEARS

12 ⁵⁰ One of bright steel, the blade grooved and with ribbed rondelle to insure a good grip; the other entirely of iron with chiseled decoration.

189. SCIMITAR

XVIII Century

12 ⁵⁰ Curved single-edged blade, curiously chiseled with busts, trophies, a crescent moon, and other motives; ivory hilt with gilded metal quillons. Probably European.

190. INDO-PERSIAN SHIELD

XVI-XVII Century

10 Of watered steel, chased and inlaid with gold.

191. THREE-BLADED AXE

8 Engraved and gilded with Arabic inscriptions, believed to have been made in Italy by Arabs.

192. PERSIAN GOLD-DAMASCENED AND ENGRAVED HELMET WITH COIF

XVI Century

42 ⁵⁰ Domed cap with spike, aigrette holders and nose guard, all chased with cartouches of huntsmen, ladies, and animals, within gold-damascened borders with inscriptions; chain mail coif.

From the Baron de Reuter Collection

[See illustration]

193. THREE PERSIAN GOLD-DAMASCENED BODY PLATES

XVI Century

20 Curved plates of smoky steel, beautifully damascened in gold with a plaquette of arabesques, surrounded by a border of Neshki inscriptions, and lined with red velours.

From the Baron de Reuter Collection

Exhibited at the Museum of Fine Arts, Boston

[See illustration of two]

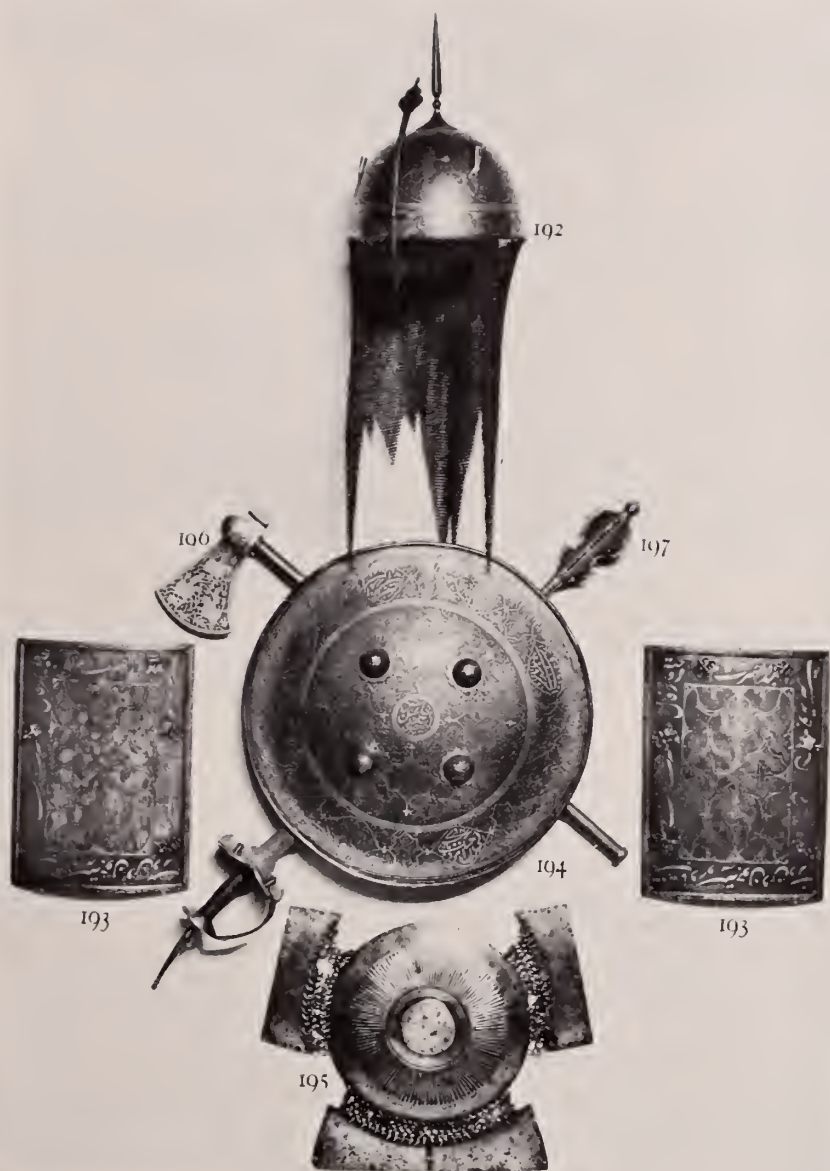
194. PERSIAN CHASED AND GOLD-DAMASCENED ROUND SHIELD

XVI-XVII Century

15 Richly chased all over with figures of huntsmen, monarchs with attendants, wild animals, and other motives and damascened in gold with cartouches of Neshki inscriptions; four bosses.

From the Baron de Reuter Collection

[See illustration]



[NUMBERS 192 TO 197 INCLUSIVE]

195. PLATE OF A JANISSARY'S CUIRASS *XVI Century*

With marks of the Arsenal of Constantinople.

[See illustration on preceding page]

196. PERSIAN GOLD-DECORATED BATTLE AXE *XVII Century*

Head of steel chased in flat relief with horsemen hunting amid flowers, the haft of steel, diapered with fine line engraving.

From the Baron de Reuter Collection

[See illustration on preceding page]

197. TWO INDIAN WAR MACES

Of steel, one with a nine-bladed head, basket hilt, and disc pommel with spike; the other with ring-fluted haft, eight-bladed head with spike and croc and spiked hilt.

[See illustration of one, on preceding page]

198. PERSIAN SHIRT OF CHAIN MAIL *XVI-XVII Century*

Of large riveted links; in good condition.

198A. PERSIAN SHIRT OF CHAIN MAIL *XVI-XVII Century*

Riveted links; in good condition.

[See illustration facing page 74]

199. TWO JAPANESE SWORDS

One with straight blade, the other with wavy blade; leather-wrapped hilts with bird's-beak pommels of ivory and wood, respectively.

200. INDIAN PARRYING SHIELD AND TWO ROUND HIDE SHIELDS

Madû of antelope horns, the padded centre with two damascened steel figures of tigers; and two round hide shields with decorative bosses, one gold lacquered.

201. INDIAN GAUNTLET SWORD

With chased hilt and long flat tapering blade.

202. SURIGAS BALASION

Carabao horn handle, inlaid with mother of pearl, and wide tapering blade.

203. TURKISH YATAGHAN

Blade of Damascus steel with damascened inscription to Mohammed and dated A.H. 1242; black horn grip with gilded and bossed metal mounts.

204. INDIAN FLINTLOCK GUN

XVIII Century

Octagonal steel barrel with engraved decoration and wood butt with bone inlay.

205. PERSIAN SCIMITAR

XVIII Century

Narrow curved single-edged blade, gilt metal hilt engraved with floral ornament, velvet-covered scabbard with gilt mounts to match.

206. INDIAN FLINTLOCK GUN

XVIII Century

In poor condition, but the metal parts richly chased with arabesques.

207. SIAMESE EXECUTIONER'S SWORD

Ivory and silver handle chased with figure of Buddha. Of great antiquity, from the government of Laos.

208. SIAMESE EXECUTIONER'S SWORD

Similar to the preceding.

209. THREE CEREMONIAL HATCHETS

Tapered broad blade and chiseled and inlaid bronze handle in the early Japanese style.

210. PERSIAN CHAIN MAIL SHIRT

XVI-XVII Century

Of large riveted links; in good condition. Together with a mail arm defense.

211. ORIENTAL EXECUTIONER'S SWORD

Entirely of steel, with etched blade and handle.

212. TWO INDO-PERSIAN SHIELDS

One of plain steel with four bosses and a band of gold damascened inscription; another elaborately chased and inlaid with gold.

213. SIX JAPANESE HELMETS AND TWO HIDE SHIELDS

Helmets of blackened iron, shield of leather with metal bosses. [Lot.]

214. CHISELED STEEL MACE

15 - Haft chiseled with grotesques and strapwork in the fifteenth century style.

215. INDIAN GAUNTLET SWORD OR PATÁ

12 10 - Long steel gauntlet hilt covering the forearm with chiseled borders of floral scrollings; long straight tapering blade. From Oudh.

216. AFRICAN IVORY WAR HORN

20 - Long horn made from the entire elephant's tusk.

217. TWO INDIAN GOLD-DAMASCENED TARGET SHIELDS OR BUCKLERS

15 - Round shield with four bosses, richly damascened with gold floral ornament.

218. TIBETAN CHASED BRONZE HELMET

Mosque-dome-shaped with peak, the front engraved with foliations and a medallion containing characters.

219. FORGED STEEL LARGE PINCERS

25 - With ornamental handle, the prongs tapering to fine points.

220. INDIAN GAUNTLET SWORD

20 - Chiseled hilt inlaid with gold, long tapering blade with engraved decoration.

221. EAST INDIA COMPANY FLINTLOCK BLUNDERBUSS

45 - Probably made in Burma for the East India Company, the lock inscribed *E. I. C.* and *T. Kelland & Co.*, barrel inlaid with silver and terminating in grotesque heads.

[See illustration]

222. INDIAN MATCHLOCK GUN

XVIII Century

12 10 - Finely chiseled barrel terminating in a dragon's head.

[See illustration]



TOP TO BOTTOM: NUMBERS 223-221-222

223. BELL-MOUTHED MUSKET OF SULTAN TIPPOO *XVIII Century*

Barrel of russet steel, gold-damascened with floral ornament and inscriptions, the stock with silver mounts; flintlock action. Made for the Sultan Tippoo, *circa* 1770, and inscribed with stanzas by Abou Bakr.

[See illustration]

224. ARAB FLINTLOCK GUN

The barrel secured to the stock with stamped metal bands, with plaited leather sling.

225. TWO INDIAN DECORATED MATCHLOCK GUNS *XVIII Century*

Punjabi gun, decorated and gold-lacquered with floral ornament; and rifle with broad incurvate stock of Afghan type. Both with gold-damascened barrels.

226. PERSIAN GOLD-INLAID HELMET

Mosque-dome-shaped with high point, nasal guard and aigrette socket richly inlaid with gold and engraved with animals and flowers, with neck veil of chain mail.

227. SUIT OF JAPANESE ARMOR

Interesting suit with iron breastplate *reponsé* with a war god; segmented and reeded leg defenses with lacquer and iron plates; fluted iron war cap, half mask, and large iron body plates, each ornamented with a single ideograph.

228. TWO INDIAN WEAPONS

30 - Short sword with curved blade and rhinoceros horn handle; and a flint-lock pistol, the handle concealing a dagger, the barrel inscribed with the word *Victory*, probably European for the Eastern market.

229. PERSIAN HELMET

7 50 - Double-peaked helmet with double prong and crest and sockets for plumes; etched with figures of animals and huntsmen, the front of the helmet simulating a human face.

230. TWO DECORATIVE BRONZE SHIELDS

One with a human mask in *repoussé*, the other engraved with bands of Oriental inscriptions.

231. SUIT OF JAPANESE ARMOR

45 - The breastplate ornamented with a coiled dragon, gilded; arm and leg defenses of chain mail in reeded segments; war hat and half mask.

232. JAPANESE BREAST AND BACK PLATE

12 50 - Complete back and front plates with shoulder straps and lacquer ornament in front.

233. PERSIAN CHAIN MAIL HELMET AND SHIRT *XVI-XVII Century*

10 - Helmet with silver-plated crown and hanging coif; mail shirt; links riveted.

234. PERSIAN DAMASCENED ARMLET

10 - Elaborately engraved with figures, flowers, and animals, with inscriptions in gold; with chain mail mitten.

235. THREE SOMALI SPEARHEADS WITH SHIELDS AND KETTLEDRUM

Plain leaf-shaped blades; small skin-covered gourd drum; shield made from a shell of the land tortoise; small rhinoceros-hide shield with spike. [Lot.]

236. CARVED WOOD MODEL OF A CHARGER'S HEAD, DRESSED IN ARMOR

30 50 - Wearing Turkish *repoussé* and engraved bright steel chanfron, *circa* 1500; the neck covered with a veil of chain mail. [Lot.]

237. SHIRT OF CHAIN MAIL

12 50 - Together with an oblong piece, probably an apron piece of chain mail.

238. FIVE ARMES BLANCHES

15- Two Japanese krises with wavy blades and animalistic teakwood handles; curved knife; dagger with silver-plated hilt and scabbard; and flat sword etched with monsters and a long Kufic inscription.

239. LOT OF JAPANESE ARMOR

12 56- Four sleeves of chain mail, metal plaques, two ornamental panels. Together with a Chinese embroidered pistol holster. [Lot.]

240. DECORATIVE LOT

10- Persian bandolier with green ivory stoppers; Persian curved dagger with brass grip; shagreen dagger sheath; Burmese knife with ivory handle and silver-mounted sheath; Bulgarian leather bullet pouch; and a pair of gilded spurs. [Lot.]

241. DECORATIVE LOT

20- Bronze head of a Persian ceremonial polearm, a ceremonial battle axe, a pair of Indian chiseled steel pincers, and a pair of Japanese lacquered wood stirrups. [Lot.]

242. DECORATIVE LOT

2 50- Two pieces of chain mail, bronze arrow-form sceptre, two small pieces of steel armor, flintlock, and a pouch holder.

[END OF FIRST SESSION]

6143 50



HALF SUIT OF XVI-XVII CENTURY ARMOR

[NUMBER 448]

SECOND SESSION

Friday, December 11, 1936, at 2 p. m.

CATALOGUE NUMBERS 243 TO 482 INCLUSIVE

ORIENTAL ARMS AND ARMOR

[CONCLUDED]

✓ 243. PERSIAN PRIMER

Of ivory, with gilded iron mounts.

✓ 244. TWO KURDISH BRONZE STIRRUPS

In the form of a shoe with perforated base; one in black bronze.

✓ 245. JAVANESE KRIS WITH SILVER SHEATH

Wavy blade; finely carved and polished wood animalistic hilt; silver sheath chased with leaf scrollings.

9 - 246. TWO PERSIAN AND TURKISH POWDER FLASKS

Persian powder flask of brass, embossed and engraved, with stopper on leather thongs; Turkish powder flask of bronze.

3 - 247. TURKISH GILDED METAL POUCH BOX

Elaborately embossed and chiseled with flowers and scrolls; for wearing on the belt.

✓ 248. TWO INDIAN KATARS

2 Triangular fluted blade, steel hilt with scrolled guard terminating in a dragon's head.

20 - 249. PAIR PERSIAN BRASS STIRRUPS

Handsomely engraved with foliage motives.

20 - 250. PAIR STEEL SCISSORS

Persian, XVII Century
With coiled serpent handles; enriched with gold inlay.

Length, 10 inches

10 - 251. DATTO KRIS

Weapon worn only by the Moro princes; *repoussé* silvered brass handle and wavy blade with incised lines.

252. INDIAN DAGGER OR PESHKEPZ

XVIII Century

35-

Eleven-inch single-edged blade damascened in black; crystal hilt with enameled silver mounts; long tassel enriched with silver thread and sequined.

253. CIRCASSIAN DAGGER WITH SILVER SHEATH

12⁵⁰-

Blade chiseled with arabesques; horn handle mounted with silver rosettes and bossed bands; silver sheath with filigree work and *repoussé* floral scrolls.

254. SUMATRAN KNIFE

7⁵⁰-

Broad blade with single cutting edge and tapered at each end; stamped with armorer's mark. Carved wood handle mounted in silver.

255. MALAYAN BROAD KNIFE OR BADEK PALEMBANG

10-

Fine heavy blade with blood channel, leaf-carved ivory hilt with engraved metal ornaments.

[See illustration]

256. PERSIAN DAGGER

Circa 1600

22⁵⁰-

Walrus ivory grip carved with figures of a man and woman and with Arabic inscription; gold inlaid blade; embossed leather sheath with ivory tip.

[See illustration]

257. PERSIAN DAGGER

15-

White horn handle carved with figures of a man and woman, flowers, and inscription; green leather sheath.

[See illustration]

258. INDIAN KATAR

20-

Broad dagger with triangular fluted blade with reinforcement, scrolled hilt guard ending in a dragon head.

[See illustration]

259. PERSIAN DAGGER

20-

Ribbed watered blade inlaid with gold; white horn grip carved with figures and inscriptions; green leather sheath.

[See illustration]



[NUMBER 258]

TOP ROW, LEFT TO RIGHT: NUMBERS 260-256-257-259-261-255

260. PERSIAN DAGGER

XVII Century

Finely carved ivory grip, silver-mounted shagreen sheath.

[See illustration]

261. INDIAN DAGGER

Ridged and curved blade, *repoussé* silver-plated handle with chased decoration.

[See illustration]

262. PERSIAN DAGGER

Incurving watered blade with strong ridge; horn grip carved with figures and inscriptions; silk-covered sheath.

263. TURKISH POUCH BOX

XVIII Century

5 - With embossed decoration; for wearing on the belt.
From the Samuel H. Austin Collection, American Art Association, 1917

264. TIBETAN REPOUSSÉ PLAQUE

4 - Temple ornament of gilded bronze *repoussé* with deities and inset with turquoise beads. Said to have come from the Palace of Peking and to have been disposed of by order of Yuan-Shi-Kai.

265. INDIAN GOLD DAMASCENED KATAR

20 - Triple-bladed dagger, richly gold-damascened; opens when the bars on the hilt are pressed together. Red velvet sheath.

266. TURKISH PISTOL

30 - Elaborately decorated with short silver-plated spikes, simulating stunted trees, also richly chased. *Length, 22 1/2 inches*

267. TURKISH STEEL NECKPLATE AND SHOULDER GUARDS *XV Century*

10 - Shoulder plates attached to neckplate by chainmail. Stamped with mark of the arsenal of Constantinople, a character for Allah.

268. BURMESE DAH

15 - The handle and scabbard covered with silver.

269. PLATE OF A JANISSARY'S CUIRASS

15 - Bears marks of the Arsenal of Constantinople.

270. PERSIAN SHIELD

XVII Century

9 - Decorated with two bands chiseled with hunting scenes, inscriptions, and other decorations and gold-damascened; four bosses at centre.

271. BILIMBING BARONG

750 - Ivory inlaid carved ebony handle mounted in silver, wide tapering blade.

272. PERSIAN DAMASCENED STEEL ARMLET

710 - Damascened with minute foliations; with chain mail mitten.

273. PERSIAN DAMASCENED STEEL ARMLET

710 - Closely similar to the preceding.

274. BASILAN PIRA

✓ Curved steel hatchet blade, straw-bound grip, inlaid ironwood handle.

275. TRAVANCORE CUTTING SWORD

17 50 Broad single-edged three-inch blade widening at the point to four inches, buffalo-horn hilt with brass mounts and knuckle guard.

276. JAVANESE KRIS WITH FINELY WATERED BLADE

7 50 Straight dagger with ridged blade in beautifully watered black steel; faceted wood grip; wood sheath *plaqué* with metal.

277. THREE PERSIAN CURVED DAGGERS

50 2 One with walrus ivory grip, one with horn grip, the third in *ajouré* metal with figures of Ormuzd and Ahriman amid flowers.

278. INDIAN ELEPHANT GOAD

7 50 Finely engraved blade, the handle containing a knife.

[See illustration facing page 44]

279. INDIAN SCIMITAR

12 50 Broad curved and grooved heavy blade, the gilded metal hilt in the form of two entwined cobras.

Exhibited at the South Kensington Museum, London

[See illustration facing page 44]

280. RAJPUT DAMASCENED TULWAR

7 50 Curved watered sabre blade, gold-damascened with Arabic inscriptions, the hilt and pommel with beautiful gold-damascened floral diaper.

From the Dr Ernest Hart Collection

[See illustration facing page 44]

281. NEPALESE SACRIFICIAL AXE OR KHARGA

12 50 Broad heavy massive blade with rounded axe-like projection, bearing incised inscriptions and a human eye; horn grip. Used for the sacrifice of goats and buffaloes.

[See illustration facing page 44]

282. INDIAN GOLD-DAMASCENED TULWAR

15- Curved sabre with watered blade, gold-damascened with Arabic inscription to Zeyfesa, disciple of Mohammed; grip, knuckle guard, and disc pommel richly inlaid in gold with blossoms.

From the Dr Ernest Hart Collection

[See illustration]

283. PERSIAN IMPERIAL SCIMITAR

25- Walrus ivory grip; drooping gold-damascened steel quillons; finely watered Damascus blade damascened with cartouches of flowers and Neshki script and chiseled in relief with a long serpent. Inscribed as belonging to the Sultan Nasr ed-Din, and attributed to the sixteenth century; with scabbard.

From the Baron de Reuter Collection

[See illustration]

284. PERSIAN BOW

XVII Century

75- Made of rhinoceros sinews lacquered in red and gold with ivory tips.

285. PERSIAN TURQUOISE INLAID BRIDLE

XVII Century

15- Shaped bridle head and looped leather straps connecting with a silver cartouche neckpiece with seven long thongs falling on either side. Thongs and straps embroidered with chevron bands, the triangular spaces filled with silver plaques inlaid with turquoise and incrustated at intervals with silver gilt rosettes and small agate plaquettes. The silver cartouche enrichments at the bridle's head and neck imbricated with turquoise. Long sewn reins of undressed leather. Unusually fine specimen. Arranged on carved wood horse's head.

286. PERSIAN ENGRAVED HELMET WITH CHAIN MAIL VEIL

10- Hemispherical, with tall spiked nasal guard and aigrette sockets, neck guard of chain mail, elaborately engraved with figures and panels of inscriptions.

75- 287. PERSIAN HELMET WITH CHAIN MAIL VEIL

Similar in shape to the preceding, engraved with figures, flowers, and other motives and with chain mail neck guard.

75- 288. SOUTHERN MINDANAO CAMPILAN

Long heavy sword with etched blade, carved wood handle.



LEFT TO RIGHT: NUMBERS 279-282-280-283-281-278

289. DYAK SWORD

4 - Carved horn hilt; silver-mounted grip bound with leather; curved incised and watered blade; carved wood sheath mounted with tufts of hair.

290. TURKISH DAMASCENED FLINTLOCK PISTOL

17⁵⁰ - Barrel gold-damascened with trophies, the stock inlaid with floral ornament in silver and having *ajouré* plates of silver leafage and green enamel.

291. SILVER AND NIELLO SWORD

J - Slightly curved single-edged blade patterned with leaf scrollings, long cylindrical silver grip with bands of niello work.

292. TWO INDIAN TULWARS

Grooved straight blade, single-edged for two-thirds of length, then double, various marks; one with silver-inlaid handle.

8 - 293. BURMESE DAGGER

8 - Pierced and carved ivory handle with figures of dancers, hilt and scabbard banded in silver.

294. AFGHAN SILVER-MOUNTED FLINTLOCK PISTOL

12⁵⁰ - Barrel and steel lock damascened in gold and inlaid with armorers' marks, stock entirely covered in silver niello work.

295. INDIAN TULWAR

XVIII Century

7⁵⁰ - Iron hilt inlaid with floral diaper in gold, disc pommel; curved watered blade damascened with gold arabesques, the back signed by the maker, Syan Hussein, 1182 A.H.

[See illustration]

296. INDIAN TULWAR

7⁵⁰ - Hilt, knuckle guard and disc pommel inlaid with a gold floral diaper, curved watered blade gold-damascened with cartouche and inscriptions in Arabic.

From the Dr Ernest Hart Collection

[See illustration]

297. GOLD-DAMASCENED TEGHA

7⁵⁰ - With Damascus blade, guarded hilt inlaid with gold with Arabic inscription and medallion of the same.

[See illustration]



LEFT TO RIGHT: NUMBERS 297-300-296-298-299-295

298. MAHRATTA SWORD

7 50 With incurved blade, the hilt carved with grapevine and enriched with gilding.
[See illustration on preceding page]

299. INDIAN TULWAR

7 50 The hilt inlaid with gold, incurved watered blade.
From the Caton Woodville Collection
[See illustration on preceding page]

300. PERSIAN SCIMITAR

7 10 Scrolled gilded metal hilt with scrolled knuckle guard, long curved and watered blade with a panel on each face gold-damascened in relief with Arabic inscriptions.
From the Baron de Reuter Collection
[See illustration on preceding page]

301. TURKISH YATAGHAN

Circa 1800

✓ Walrus ivory hilt with ears and coral cabochons set in silver; curved single-edged steel blade damascened in gold with inscriptions from the Koran and dated 1224 A.H.

302. INDIAN TULWAR

✓ The hilt and blade inlaid with gold.

303. ASIA MINOR SADDLE

10 - Lacquered wood saddle painted in green and gold.
From the Samuel H. Austin Collection, American Art Association, 1917

304. ASIA MINOR SADDLE

10 - Somewhat similar to the preceding.
From the Samuel H. Austin Collection, American Art Association, 1917

305. JAPANESE HORN AND CHAIN MAIL TUNIC

2 ✓ Consisting of pieces of rhinoceros joined together with pieces of chain mail.

306. THREE STEEL WEAPONS

17 ✓ Indian double-pronged spear head; early flail; and war mace with oblate spherical head ornamented with seven hexagonal bosses.

307. PERSIAN DAMASCENED ROUND SHIELD OR BUCKLER *XVI Century*

12 ✓ With bossed centre; engraved and damascened in gold with a reserve decoration of floral arabesques and animals with border of Kufic inscriptions.

From the Baron de Reuter Collection

308. PERSIAN SWORD

9 ✓ Horn grip; gold-damascened steel quillons; curved and channeled single-edged blade chased with a cartouche inscribed: *The Conqueror of our Country* (Mohammed).

309. BHUTAN SWORD

2 - Wire-wrapped hilt with trefoil pommel, single-edged tapering blade, scabbard ornamented with embossed metalwork inset with cabochons.

310. INDO-PERSIAN SHIELD

12 ✓ Elaborately engraved with figures of horsemen, medallions of inscriptions, and other motives, and with four large bosses.

311. TWO SUDANESE DERVISH SWORDS

7 ✓ One with cylindrical metal grip, the other leather-wrapped; straight steel quillons, broad-channeled tapering blades.

312. PHILIPPINE SHORT SPEAR

3 - Tapering steel blade with brass socket holding wooden shaft.

313. TURKISH YATAGHAN

Circa 1700

4 - Hilt of black horn and silver embossed with rosettes with plates enclosing the curved blade; damascened inscription, *Thanks to Allah*.

314. TWO PERSIAN SCIMITARS

17 ✓ With plain curved blades and straight gold-damascened quillons; one with ivory hilt, from the Baron de Reuter collection. Embossed leather scabbards.

315. INDIAN DOUBLE-PRONGED SWORD

4- Bronze hilt and disc pommel chased with sunflower pattern in relief, curved blade with notched back and ending in double prong; engraved with Arabic inscription to Mohammed in Egypt.

316. PERSIAN MARTEL

6 With engraved shaft and head, double-pointed serrated beak.

317. PERSIAN CHAIN MAIL SHIRT WITH TROUSERS XVI-XVII Century

35- Of large riveted links; in good condition.

318. PERSIAN MACE AND THREE BATTLE AXES

15- Crown-headed mace; spiked axe chased with arabesques; and two gold-damascened war axes, one from the Baron de Reuter collection.

319. TWO PERSIAN GOLD-DAMSCENED JAVELINS XVIII Century

30- Slender bright steel shaft with arrow point; damascened in gold with bands of scrollings.
From the Baron de Reuter Collection

320. TURKISH JANISSARY'S HELMET XV Century

27 50- Tapering conic upper part terminating in a (riveted) knob of rectangular faceted shape with short finial; the skull of oval section. The front edge cut with orifices and small nasal guard slightly decorated with gold inlay. On the upper part, four, and on the skullpiece, six duodecagonal medallions. Retains by leather straps ear-flaps of trapezoid shape embossed with a double pear-shaped motive. Edges pierced with holes for chain mail. Roughly hammered iron peak riveted to front and sliding double-ended nasal guard fastened by winged thumb-screw. Neck guard at back engraved with band of Arabic inscriptions. Stamped near finial with mark of Constantinople Armory.

Note: A helmet with similar borders and with the arsenal mark, in the collection of Dr F. Sarre of Berlin, was exhibited in Munich in 1912, Catalogue No. 345, and illustrated in *Meisterwerke der Mohammedanischen Kunst*, pl. 230.

[See illustration]

321. TURKISH HELMET XV Century

30- High mosque-peaked skullpiece wrought from a single piece of steel, wide nasal guard with engraved Kufic inscriptions, sockets for aigrettes on either side. Retains fine chain veil with lap-welded links.

[See illustration]



[322]

[323]

TOP ROW: NUMBERS 321 AND 320

322. TURKISH HELMET

XV Century

Finely wrought minaret-shaped skullpiece hammered from a single piece of steel; around the forehead band, inscriptions and scroll foliage inlaid in silver; edge cut with slight orifices and short nasal guard; body fluted and terminating in small knobs. Riveted hook in front for securing chain mail. Lacks all the extra parts.

[See illustration]

323. TURKISH HELMET

XV Century

20 Round with pointed crown and bold spiral flutes; incised Kufic inscriptions. In poor condition.

[See illustration on preceding page]

324. PERSIAN SCIMITAR

XVI Century

15 Brown horn and metal grip; shield and quillons damascened in gold; finely watered curved blade with two gold-damascened cartouches of Neshki characters reading: *I put my work under God's protection*. With embossed leather scabbard.

From the Baron de Reuter Collection

750 325. BORNEO DYAK SWORD

With carved teakwood animal-headed handle decorated with tufts of human hair, straight blade widening to a point and inlaid with 'rice grains'.

750 326. PERSIAN SCIMITAR OR SHAMSHER

Single-edged curved blade, the hilt of silver chiseled with floral arabesques; leather scabbard with chiseled silver mounts.

327. PERSIAN GUN

XVII Century

20 Stock, butt, and trigger guard covered with gilded metal richly decorated in *repoussé*. Lock and plate engraved; russet steel barrel stamped with armorer's mark.

328. CONGO HATCHET OR BATTLE-AXE

9 Halfmoon-shaped head with points at either end; wooden haft bound with snakeskin; openwork blade carved with human masks and filled with twisted and interlaced bands. Formerly possessed by one of the kings of a Kassia River tribe of the Upper Congo.

710 329. SOUDANESE SWORD AND PIRATE SWORD

Soudanese sword with straight blade and crocodile hide handle. Short sword used by pirates in the China Seas. [Lot.]

330. PERSIAN SCIMITAR

4 Chased mounts and with scabbard.

From the Caton Woodville Collection

331. PERSIAN SCIMITAR

15 Grip of walrus ivory with metal snake's-head pommel; quillons chased with inscriptions; the blade watered and damascened in gold with inscriptions, the lion of Persia, and the crescent and star of Turkey. Shagreen scabbard, the mounts engraved with inscriptions.

From the Baron de Reuter Collection

332. INDO-PERSIAN HAMMER

4 Of bright steel with drooping spike etched with floral ornament, handle bound in velvet.

333. TWO CINGALESE SWORDS

750 Long sword and curved short sword, with carved hilts, the former with engraved and *repoussé* silver grip.

334. TURKISH SILVER-HANDLED YATAGHAN

✓ Slightly curved blade stamped with maker's *poinçon* Z, the hilt in silver niello work; leather scabbard.

335. SOUTHERN INDIA GAUNTLET SWORD

XVIII Century

22 10 The blade a spearhead and the gauntlet of unusual type covering the inside of the wrist.

From the Samuel H. Austin Collection, American Art Association, 1917

336. PERSIAN SCIMITAR

13 Ivory grip with silver pommel, enameled quillons ending in rams' heads, tooled leather scabbard with enameled mounts.

337. HINDUSTAN MACE

Late XVII Century

22 10 Pear-shaped head and cylindrical shaft partially ribbed, chiseled with foliations and inlaid with flowers in gold (*koft ghari*).

Length, 26 inches

From the Samuel H. Austin Collection, American Art Association, 1917

338. TWO SUDANESE DERVISH SWORDS WITH INSCRIPTIONS

10 One with metal hilt, the other metal-wrapped, straight quillons, straight double-edged blades, profusely etched with Arabic inscriptions.

339. PERSIAN DAMASCENED SWORD

710 Curved blade, gold-damascened with Syrian inscriptions; straight quillons inlaid with gold; horn grip swelling into a pear-shaped pommel; the scabbard of skin with gold-damascened mounts.

340. INDIAN OR PERSIAN SCIMITAR

750 White walrus ivory grip; curving thick blade diminishing in width, gold-damascened near hilt; leather sheath with damascened steel mounts.

341. CHINESE SMALL BRONZE CANNON

20 Elaborately carved with dragons and other motives. Length, 11 1/2 inches
From the Samuel H. Austin Collection, American Art Association, 1917

342. PERSIAN CHAIN MAIL TROUSERS WITH GOLD-DAMASCENED PLATES

1250 XVI Century
Mail trousers with riveted links, ornamented with a number of small plates of various forms and two knee bosses, all engraved with figures of small game animals bordered with gold damascening.
From the Baron de Reuter Collection

343. ANCIENT CHINESE SMALL BRONZE CANNON

750 Carved with inscriptions. Length, 14 inches

THE following two lots [Numbers 344 and 345] will be sold either separately or together, at the discretion of the auctioneer.

344. TURKISH SUIT OF ARMOR

XV Century

1000 Composed of: helmet forged in one piece, with pointed apex, cheek pieces and nape defences; coat of mail of riveted links with rectangular plates of steel for back and breast, engraved with Arabic characters and overlaid with silver; armguards; leg pieces, knee cops; laminated plates for feet. Marks of the arsenal of Constantinople.

Note: Literal translations of the Arabic inscriptions read: (on the breast) *I devote you to God! . . .* (illegible); (on the helmet) *I ask from you all (property), I don't excuse you! I am fortunate victor, our God helps us! We are Thy servant, the God of the Highest! And by the generosity of God we succeed,;* (on right gauntlet) *Throw your lance and help the Governor from whom you are sent!;* (on left gauntlet) *God is magnified! All for God!;* (on right knee) *God saves us from bitter adversity. God deliver us from defeat!*

[See illustration]

345. IMPORTANT SUIT OF TURKISH HORSE ARMOR

XV Century

Composed of: chanfron, neck defences, poitrine, croupiere and side pieces of rectangular plates of steel joined by riveted links of mail; saddle, bridle, and stirrups.

Note: This is one of the finest suits of horse armor to appear at public sale in many years; a harness as complete as this is extremely difficult to obtain.

[See illustration]



[NUMBERS 344 AND 345]

346. INDO-PERSIAN SUIT OF MAIL ARMOR *XVI Century*

15- Comprising a long-skirted coat of chain mail; four body plates bordered with scallops engraved with inscriptions; forearm defenses bordered with gold damascening and with chain mail hand protection; and gold-damascened helmet with fine mail coif attached, from the Marquess of Dalhousie Collection.

347. TWO PERSIAN SCIMITARS

12 50- Curved single-edged blades; horn and metal grips with pear-shaped pommels; straight quillons, one in gold-damascened steel, the other gilded silver, with gilded silver scabbard.

348. EFFIGY WITH INDO-PERSIAN SUIT OF MAIL

7 50- Chain mail coat and trousers, pair of gold-damascened gauntlets, and gold-damascened helmet with nose guard. On effigy cased in purple velvet, richly embroidered; holding a spear.
From the Marquess of Dalhousie Collection

349. TWO PERSIAN SHIRTS OF CHAIN MAIL

XVI-XVII Century

17 50- In good condition.

350. CHINESE EMBROIDERED WAR SUIT WITH HELMET AND SWORD

Ch'ien-lung

27 50- Complete robes in dark blue silk embroidered in gold with Imperial dragons and studded with brass bosses; together with conical helmet with filigree work and plume, and a long sword damascened with figures and Ch'ien-lung seal mark, with finely engraved bone grip and shagreen scabbard.

351. PERSIAN SHIRT OF CHAIN MAIL

XVI-XVII Century

12 50- Of large riveted links; in good condition.

352. PERSIAN SHIRT OF CHAIN MAIL

XVI-XVII Century

7 50- Small coat of medium links, as exhibited.

353. TWO JAPANESE LONG SWORDS AND SIX KNIVES

180- Curved blades, plain hilts in lacquer, wood, and sharkskin; one knife with *fuchi kashira*, *kozuka*, and *kogai*, all damascened.

354. PERSIAN GLAIVE

5- With engraved blade.

17 10
355. INDIAN SWORD AND AFGHAN SWORD

The former with hammered iron hilt with triangular knobbed pommel and wide upcurved guard; the latter with ivory and steel grip and broad channeled and pointed blade.

10 -
356. THREE INDIAN SPEARS

Of steel, with pointed and ridged blade.

15 -
357. TWO WEAPONS AND A RAMROD

East Indian dagger with carved ivory handle; folding dagger with watered blade inscribed *Viva Espana*; and a Turkish ramrod. [Lot.]

12 10
358. FIVE DECORATIVE OBJECTS

Two Arab spearheads with slender leaf-shaped blades; Persian gold-damascened scissors; small knife and a stiletto. [Lot.]

EUROPEAN ARMS AND ARMOR

17 10
359. FOUR SPURS

XIV-XVI Century

Comprising two fourteenth century prick spurs and pair of sixteenth century rowel spurs. [Lot.]

35 -
360. THREE BRASS ROWEL SPURS

Mexican, XVIII Century

Two wrought with ornate designs. [Lot.]

35 -
361. DAGGER

Late XVI Century

Barrel-shaped pommel, twisted wire grip, drooping quillons and strong ring guard; ricasso and blade of diamond section.

From the Tiffany Collection

7 10
362. TWO PAIRS ROWEL SPURS

One pair plain with large rowel, fifteenth century; one pair with foliated rowel and decorated heel strap retaining buckle, seventeenth century. [Lot.]

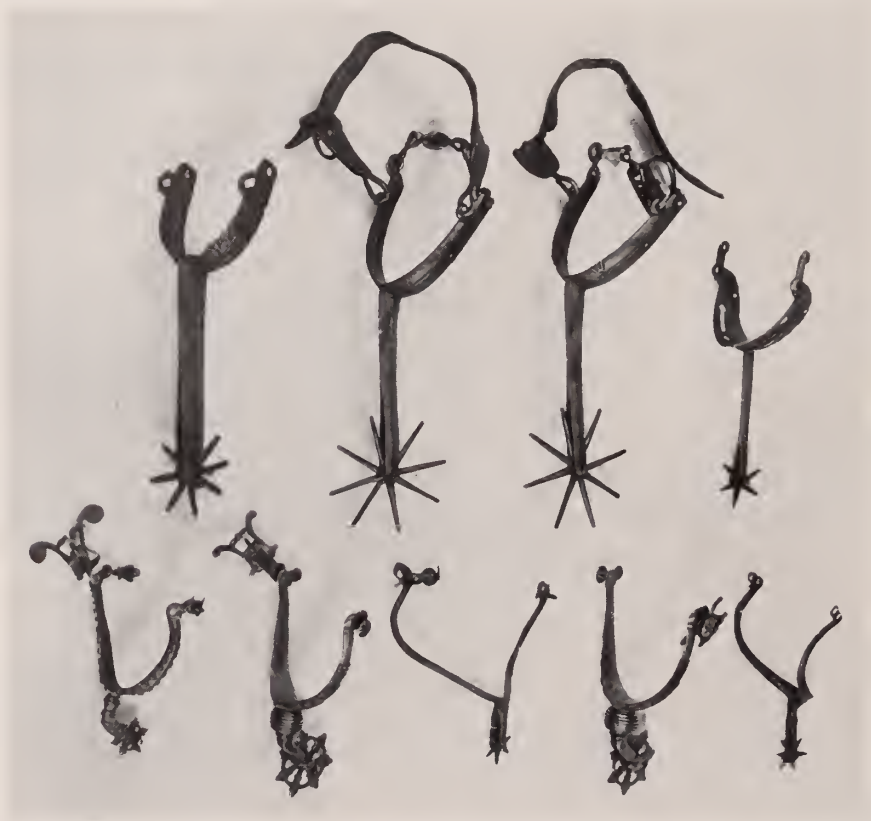
35 -
363. PRESSED LEATHER POWDER FLASK

Of black leather, molded with grotesque masks and foliage.

✓ -
364. TWO PAIRS ROWEL SPURS

XVIII Century

Large spurs, one pair plain, and the other pair, Mexican, ornately decorated with piercings and wave bands. [Lot.]



[NUMBER 365]

TOP ROW: NUMBER 366

25 365. FIVE ROWEL SPURS

XV-XVII Century

Comprising: two fifteenth century rowel spurs; pair with wheel rowel on molded heel strap, with buckles; one with foliated rowel on molded frame, with buckle. [Lot.]

[See illustration]

30 366. FOUR ROWEL SPURS

XV Century

Comprising: pair with large rowels, grooved heel strap, and buckles; large plain spur; smaller spur with heel strap pierced and molded. [Lot.]

[See illustration]

5 367. SIX ROWEL SPURS

XVII-XVIII Century

Comprising: one Mexican pair with openwork wheel rowel and spirally banded strap with buttons; one pair plain, one rowel missing; and two single spurs. [Lot.]

368. ENGRAVED BONE POWDER HORN *XVII Century*

Engraved with a military trophy, Roman warriors, and signs of the Zodiac; at the base, a coroneted escutcheon. Engraving of later date. From the Spiller Collection, 1901

369. STEEL BIT AND SPUR

Italian bit with long branches and large bosses wrought with satyr masks, damascened, sixteenth century; and Moorish spike spur with round stop and leather strap, fringed. [Lot.]

370. THREE ROWEL SPURS

XV Century

Two plain and one with stripe inlay of brass, retaining buckle. [Lot.]

371. GILDED BRONZE POWDER FLASK

German, XVI Century

Y-shaped flask wrought with hunting scenes in relief, the back engraved with scrolls and a coat of arms with the name Hans Alwerrecht von Closnn; one branch a primer, the other terminating in a spanner.

From the Zschille Collection, Grossenhain, Saxony, 1897

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration on page 19]

372. FOUR ROWEL SPURS

XV Century

Plain spurs, one with high cuff to heel strap, two retaining buckles. [Lot.]

373. THREE ROWEL SPURS

XV Century

On long stems, one with crooked heel strap and buckles. [Lot.]

374. SIX PRICK SPURS

XIII Century

Five iron spurs and one of bronze; slightly differing in design. [Lot.]

375. DAGGER

Italian, Early XVI Century

Bronze fluted and chased pommel, wood grip, chased bronze drooping quillons; the blade of diamond section, broad at the hilt marked with cross.

From the Baron de Cosson Collection

From the Laking Collection

376. RARE 'EAR' DAGGER

Italian, circa 1500

25 Gilded bronze 'ear' pommel; bronze grip inset with two horn plaques terminating in ivory bases; single-edged blade with tip of diamond section.

Note: The Baron de Cosson speaks of this dagger as "very rare".

377. 'EAR' DAGGER

Italian, circa 1500

15 'Ear' pommel, split baluster grip, and disc guard; upper blade single-edged.

378. FOUR ROWEL SPURS

XVI-XVII Century

75 Two with large rowels on long stem, heel straps retaining buckles; two with smaller rowels, one on curved stem. [Lot.]

379. LEFT-HANDED DAGGER

Spanish, XVII Century

10 Straight quillons and channeled hand guard; pierced ricasso and single-edged blade, jagged on reverse edge.

380. CABASSET

27 50 High ridged skull with apex, with straight brim; embossed with figures of armored and mounted warriors in combat.

381. CARVED BONE SADDLE

Spanish, XVII-XVIII Century

360 Decorated with carving of human figures and inscriptions in the Gothic taste. Type of saddle said to have been used by military personages, probably originally richly caparisoned.

382. HUNTING KNIFE, WITH CARVED IVORY HANDLE

Italian, XVII Century

20 Carved ivory hilt in the form of lions attacking a youth; ricasso with guard; etched single-edged blade.

383. DOUBLE-BARRELED WHEEL-LOCK PISTOL

Saxon, dated 1596

900 Two plain barrels superimposed, with two wheel locks and single trigger, the wheel cases of brass wrought with mascarons; ball pommel with hinged opening etched with double-headed Hapsburg eagle, the case with hunting scenes of horsemen, running stags, hare and hounds, and similar motives, on a seeded ground.

From the Zschille Collection, Grossenhain, Saxony, 1897

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration]



[NUMBERS 383 AND 384]

384. LOCKING GAUNTLET FOR RIGHT HAND *German, circa 1525*

Composed of a cuff and nine plates, the last fastened by a staple to the inside of the wrist, rope-molded edges to the three knuckle bars; decorated with bands and slashes of etching and gold inlay on seeded ground.

Note: Pieces of armor with similar decoration are in the Wallace Collection, London (Catalogue, 3rd ed., No. 237, p. 73)

From the Zschille Collection, Grossenhain, Saxony, 1897

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration]

385. SALADE

Archer's casque, with slight ridge and small perforations.

386. LUCERNE HAMMER

Swiss, XVII Century

Quadrangular spike, beak, and two small lateral spikes, the blade in the form of a *bec de faucon*.

387. DAGGER

Italian, Late XVI Century

30

Knobbed pommel, drooping quillons and ring-guard chased with husks and medallion heads, wire grip; ricasso and grooved blade.

388. LEFT-HANDED DAGGER AND STILETTO

25

Dagger with brass hilt and grooved blade; stiletto in the Florentine style, the pommel bearing the Medici arms. [Lot.]

389. SHIELD

Italian, XVI Century

60

Circular, with spiked tip on leaf-molding; brass rivets, and rope-molded edge. Mark of the Scali family.

390. STEEL DAGGER

XV Century

12

Wheel pommel with raised centre, wire grip, drooping quillons; short ricasso and blade.

From the Tiffany Collection

391. SALADE

27 50

Skull piece with broad flat comb, pointed tail piece, hinged visor with strongly projecting lip to ocularium.

From the Bernal Collection

392. COURT SWORD

XVII Century

17 50

Hilt of bronze, silvered and chased with allegorical figures, wire grip; grooved double-edged blade.

393. SALADE

50

Plain skullpiece, short at the neck; hinged visor of bellows form with longitudinal slits for breathing, below the ocularium.

394. SAPPER'S AXE

XVII Century

12 50

Pear-shaped pointed blade, with mark: cross and crescents and six small crosses.

From the Zschille Collection, Grossenhain, Saxony, 1897

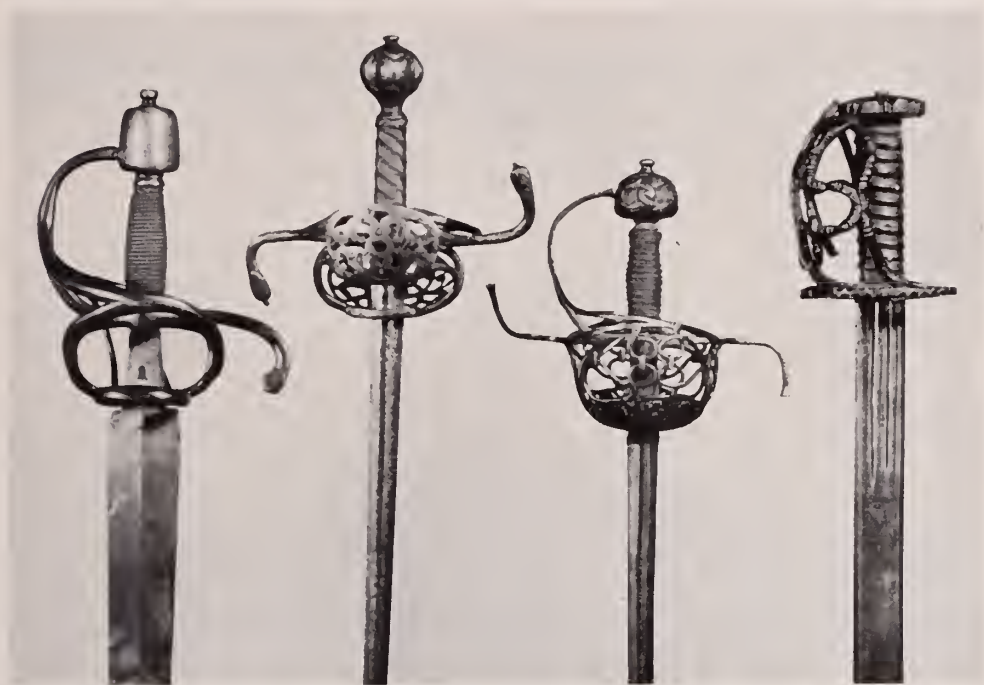
395. LANDSKNECHT SWORD

German, XVI Century

4 50

Fluted button-shaped pommel, leather grip, basket hilt; flat double-edged blade with double channeling.

[See illustration]



[397]

[396]

[398]

[395]

396. CUP-HILTED RAPIER

Spanish, XVII Century

Fig-shaped pommel, wire grip, reversed quillons, basket of two pierced shells and bars; blade inscribed *Tomaso Aiala*, a Spanish maker of the seventeenth century.

[See illustration]

397. SWORD

German, circa 1600

Plain heavy swept hilt of blued steel, wire grip; broad tapering double-edged blade bearing mark of the Munich bladesmith Stammeler, from the arsenal at Munich.

Exhibition of the Royal House of Tudor, No. 666

From the Baron de Cosson Collection

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration]

398. SWEPT-HILTED RAPIER

German, XVII Century

65

Knob pommel wrought with strapwork, wire grip, reversed quillons, and pierced basket; long blade inscribed in the channels: *Jacop Brach me fecit* and *Jacop Brach, Solingen*.

[See illustration on preceding page]

399. LEFT-HANDED DAGGER

Spanish, XVII Century

20

Shell guard, russeted and gilded, and straight quillons, gadrooned pommel; ricasso and short tapering blade.

400. SWORD

5

Square flattened pommel, strong iron tang, reversed quillons; single-edged and grooved eighteenth century sabre blade.



[NUMBER 401]

401. BRONZE CANNON

XVII Century

275

Wrought with two figures of goddesses and a warrior, inscribed *Victory*; with carriage.

From the Baron de Cosson Collection

From the Samuel H. Austin Collection, American Art Association, 1917

[See illustration]

402. BRONZE CANNON

XVII Century

Companion to the preceding; with carriage.

From the Baron de Cosson Collection

From the Samuel H. Austin Collection, American Art Association, 1917

403. BRONZE CANNON

Dated 1671

Wrought with a heraldic coat of arms and dolphin handles; with carriage.

From Jacques Seligmann & Co., Inc., New York

[See illustration]



[NUMBER 403]

404. BRONZE CANNON

Dated 1671

Companion to the preceding; with carriage.

From Jacques Seligmann & Co., Inc., New York

405. LANDSKNECHT SWORD

German, XVI Century

Button-shaped pommel, leather grip, and basket hilt; grooved double-edged blade.

406. SWORD

Italian, XVII Century

Drooping quillons and shell-form guard; channeled blade of flattened hexagonal section.

From the Laking Collection (bought in Brescia)

407. CUP-HILTED RAPIER

Spanish, XVII Century

80

Seventeenth century blade; hilt in the seventeenth century style with solid cup wrought with heads, winged grotesques and strapwork, the ground gilded.

From the Magniac Collection, London, 1892

408. CINQUEDEA

Florentine (?), circa 1500

✓

Wheel pommel wrought with medallion heads, drooping quillons in bronze; wire grip; sharply tapering blade with reinforced point, etched with Renaissance designs. Etching of later date.

409. SWORD

German, XVII-XVIII Century

25

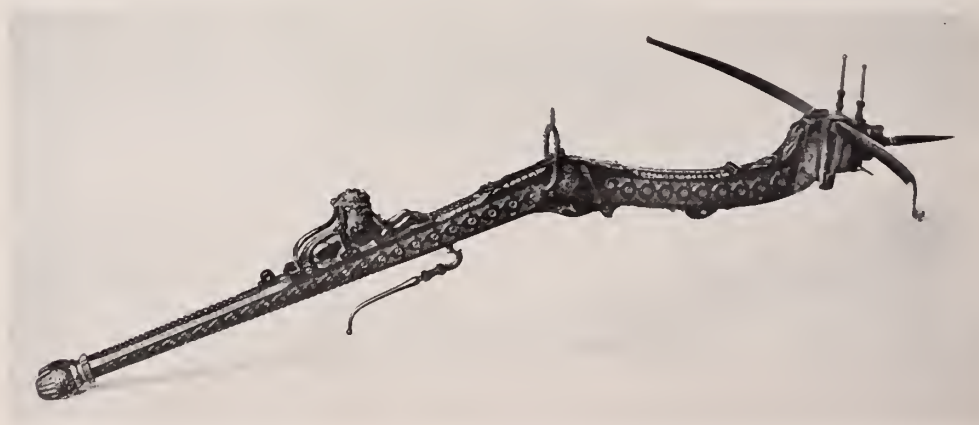
Seventeenth century hilt with embossed shell and drooping quillons; eighteenth century double-edged blade, mark (rubbed): a crowned head (?).

410. SALADE

45

Elongated skullpiece, with flaring ridged tail; lifting visor; pierced with twin holes for lining.

From the Castle of Staremburg, Bavaria



[NUMBER 411]

411. CROSSBOW PRODD

French, XVII Century

90-

With long light wooden stock ending in a knob, and richly carved with guilloche, imbrications, leafage, the relief figure of a sphinx, and an animal head retaining the spike.

[See illustration]

412. LUCERNE HAMMER

Swiss, XVII Century

7 10 Quadrangular spike, beak, and two small lateral spikes, the blade in the form of a *bec de faucon*.

413. SWORD OF CINQUEDEA TYPE

Early XVI Century

25 Wheel pommel, leather grip (damaged), drooping quillons; broad ridged and sharply tapering blade. The blade is that of a shafted weapon.

414. SWORD

XV Century

20 Wheel pommel, drooping quillons, broad tapering and channeled blade.

415. BROAD SWORD

Scottish, XVIII Century

25 Original leather grip, basket hilt of russet steel; double-edged and grooved blade.

416. HELM

Italian, XV Century

90- For knight fighting on foot *en champ clos*; spacious rounded skull, and large visor pierced with numerous round apertures; with bevor and neck defense.

Note: The original example of this type of helm is in the Museum of the History of Art, Vienna. The present helm has been described by Lord Harold Dillon, F.S.A.

Exhibition of the Royal House of Tudor

417. HALBERD

Swiss or German, XV Century

15 Quadrangular spike and curved blade, with drooping beak. Armorer's mark.

418. PARTISAN SPONTOON

Italian, XVIII Century

55 Blade wrought with figures representing the conquest of the barbarian.

419. RAPIER

Italian, XVII Century

7 10 Pear-shaped pommel, straight quillons connected by bars to a circular cup guard; quadrangular tapering blade, inscribed.

420. SWORD OF CINQUEDEA TYPE

Italian, Early XVI Century

35 Fig-shaped pommel wrought with floral panels; wood grip striped with iron; drooping quillons and ring guard; grooved and channeled cinquedeas blade.

[See illustration on following page]



[422]

[421]

[420]

421 SWORD

Italian, Late XI Century

Gilded wheel pommel with raised centre and drooping quillons, iron tang; broad tapering blade of diamond section.

Excavated at Strasbourg

From the Zschille Collection, Grossenhain, Saxony, 1897

[See illustration]

422 SWORD

Venetian or Florentine, circa 1500

Flattened rose pommel, wood grip banded in iron, short slightly drooping quillons; broad tapering blade engraved with figures and Gothic lettering; shows traces of gilding.

From the Zschille Collection, Grossenhain, Saxony, 1897

From the Laking Collection

[See illustration]

423. VOULGE

Swiss, XIV-XV Century

15 The type of weapon used at Morgarten, 1315, the first battle for Swiss independence.

424. ARMET

60 Triple-crested and with plume holder; moveable chinpiece on same rivets as visor, the latter embossed with a border and, below the ocularium, a nose and eyes.

From the Brett Collection

From the Laking Collection

425. SWORD

Italian, Late XVI Century

15 Drooping quillons, ricasso with maker's mark, a cross, and tapering blade of flattened diamond section.

From the Laking Collection

426. GUI SARME

Italian, circa 1500

15 Slender incurved sword blade with curved hook and quadrangular spike.

427. ESTOC

Italian, XVI Century

40 Long pommel of flattened fig shape, corded leather grip; quillons of diamond section, slightly drooping; quadrangular blade incised with letters.

Note: A similar weapon is in the Ambras collection, Vienna.

From the Thill Collection

428. CINQUEDEA

17 1/2 Arched bronze pommel surmounting a grip of ivory plaques, inset with brass tracery; chiseled quillons; broad channeled blade etched with mythological legends.

429. BURGONET

German, Late XVI Century

20 High comb and hinged cheekpieces; umbril, comb, and neckguard with rope-molded edges.



[NUMBER 430]

[NUMBER 431]

430. BACKPLATE, FROM A TOURNAMENT SUIT IN THE SPANISH STYLE

Augsburg, circa 1550

With garde-de-reins of two plates. Decorated with etched central vertical band and border bands about the armholes and garde-de-reins, representing pairs of dolphins, lilies, cornucopias, mascarons, on a seeded ground; the edges raised and molded; inner borders of double channeling. Stamped between shoulder blades with the pine cone of the town of Augsburg and the armorer's mark: twig of three leaves in a shaped shield.

[See illustration]

431. BREASTPLATE

German, circa 1580

Heavy piece of polished steel, peascod in form with projecting tapul, and flange with rosette bosses; incised with an ogee line ornament; roped edges.

[See illustration]

432. COURT SWORD

French, XVIII Century

25- Silver wire grip, small round pommel and guards damascened in gold with figures of warriors; short tapering blade.

433. SPANISH SWORD

75- Hilt damascened in silver with geometrical design of rosettes, with animal-head pommel; long single-edged blade, slightly grooved.

434. SAPPER'S AXE

German, XVI Century

10- Blade with armorer's mark.

435. CASQUE

20- Triple-crested helmet; hinged earpieces.

436. BRONZE CANNON, IN THE STYLE OF GERMAIN PILLON

English, XVI Century

25- Wrought with figures of a goddess and a warrior. Struck off by order of Queen Elizabeth to commemorate the defeat of the Spanish Armada.

From the Londesborough Collection

437. SAPPER'S AXE

German, XVI Century

15- Blade with armorer's mark.

438. PRESSED LEATHER BUCKLER AND SHORT SWORD

25- Buckler decorated with the figure of Minerva and Renaissance designs; sword with wheel pommel, basket-woven leather grip, drooping quillons and *pas d'âne*, the ricasso and blade engraved. [Lot.]

439. CEREMONIAL SWORD

Florentine, Early XVI Century

25- Bronze wheel pommel wrought with scenes of the Judgment of Paris and the Triumph of Bacchus, and straight bronze quillons with fauns and nymphs, of later date; blade engraved.

From the Thill Collection

440. SWORD

Spanish, XVII Century

40- Reversed quillons, large fluted shell guard; blade with double channeling, bearing four armorer's marks.

[See illustration on following page]



[443]

[440]

[442]

[441]

441. SWORD

XVI Century

Round faceted pommel, leather grip spirally wound with wire, slightly drooping quillons; long blade of flattened hexagonal section.

Collection of H.M. Don Manuel, Ex-King of Portugal

[See illustration]

442. BOAR SWORD

XVI Century

Engraved heart-shaped pommel, wire grip, straight quillons, double perforated shell guards; blade of diamond section, ending in flat wide point.

[See illustration]

443. SWORD

German, XVII Century

Flattened pommel, ring- and knuckle guard and reversed quillons, with crude floral chasing, corded grip; blade engraved with bishops wearing mitres, inscribed *Soli Dio Gloria*.

[See illustration]

444. HALBERD *German, XV Century*

10- Unusual half-moon blade, pierced and incised with designs; strong lateral spike.

445. VOULGE *XV Century*

20- Blade pierced with decorative circular openings; haft with original velvet covering.

Note: This weapon has been described in Skelton: "A voulge or Boulge made in conformity with the ordinance of Charles VIII, King of France; double edged half way down the blade. . . ."

From the Meyrick Collection

446. PARTISAN *Italian, XVII Century*

10- Broad blade etched with coats of arms and two portrait medallions, with double branches at base.

447. THREE POLE ARMS

20- Comprising a fifteenth century halberd; a fifteenth century voulge; and a sixteenth century spear. [Lot.]

448. HALF SUIT OF ARMOR *XVI-XVII Century*

50- Composed of: lobster-tail burgonet with earflaps and nasal guard; gorget, breastplate with peascod, backplate, laminated pauldrons, rere-braces and vambraces, elbow cops, gauntlets with articulated fingers, taces of nine lames (restored). Rope-molded edges. Together with a shirt of riveted chain mail.

[See illustration facing page 39]

449. FALCHION *XVI Century*

7 12- Faceted and voluted pommel, reversed quillons, grip restored.

450. JOUSTING HELM

60- Ridged crown and back piece with Maximilian flutings; of three pieces, riveted.

451. CEREMONIAL SWORD *Italian, Early XVI Century*

15- Hilt of cast bronze with straight quillons wrought with Renaissance designs, gilding possibly of later date; broad double-edged blade.

452. HELM

50- Similar to the helm worn by the Black Prince, which is now in the Cathedral at Canterbury.

453. FOUCHARD

Italian, circa 1500

Blade with armorer's mark.

17¹⁰

454. SHIRT OF EUROPEAN CHAIN MAIL

XVI Century

Riveted links; in good condition.

[See illustration]

50

455. HALBERD

German, XV Century

Moon-shaped blade with elongated point, strong quadrangular lateral spike.

15

From the Thill Collection

456. SIEGE SHIELD

Plain circular shield of polished steel, with waved edge.

60

457. PIG-FACED BASINET

Peaked skullpiece and pig-faced visor, hinged on rivets. Armorer's marks.

130

From the Spengal Collection, Munich

From the Hefner Altneck Collection

458. VISOR

Visor in the form of a grotesque mask, hinged to bevor with small gorget plate. Strengthening piece for tournament face visor.

17¹⁰

From the Zschille Collection, Grossenhain, Saxony, 1897

459. PARTISAN

XVII Century

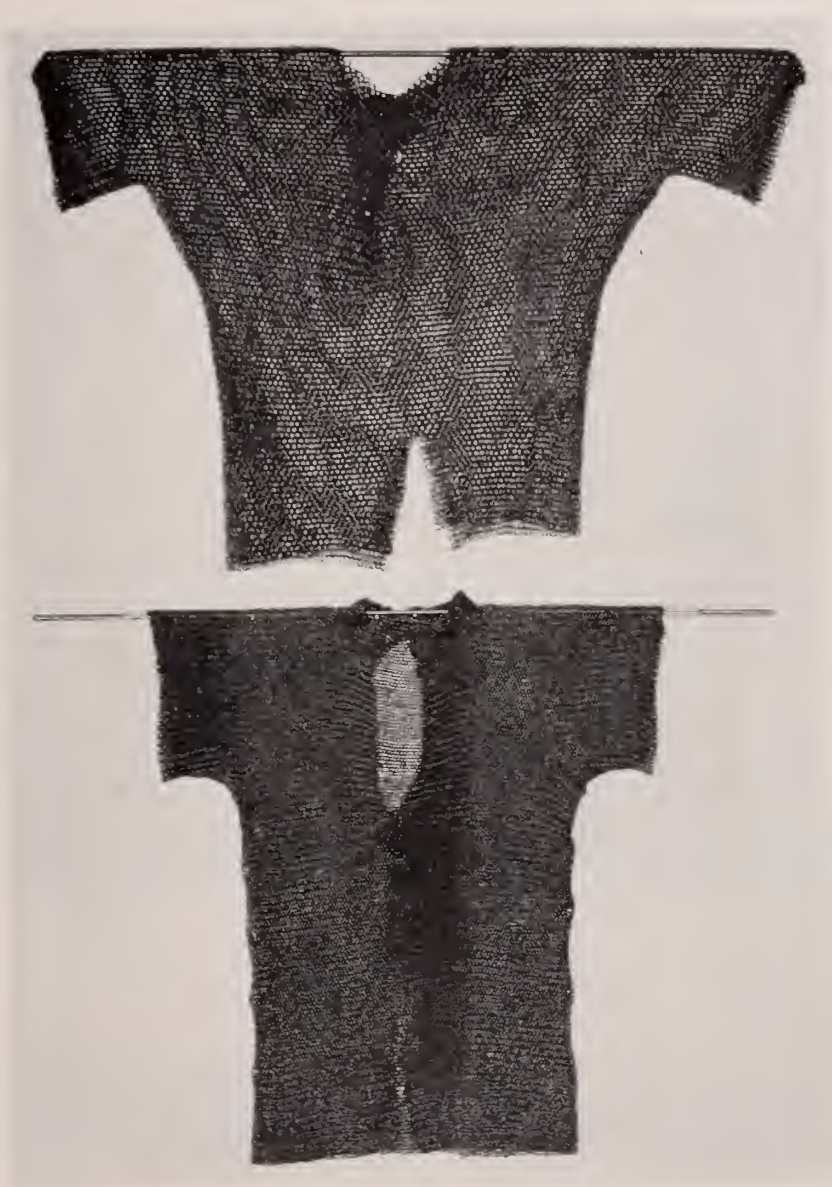
Long blade of diamond section, with armorer's mark.

15

460. FOUCHARD

Italian, circa 1500

Blade with armorer's marks.



[NUMBER 454]

AT TOP: NUMBER 198A



[464]

[463]

[461]

[462]

[465]

461. HALBERD

Italian, XVII Century

Engraved hilt, with five applied masks on loops at the base of a spike of hexagonal section; crescent axe and drooping beak with piercings. Original haft.

From the Spiller Collection

[See illustration]

462. PARTISAN

Italian, XVII Century

Etched blade with strong tapul and incised initials, PLG and PDD; reversed lugs. Original haft.

[See illustration]

463. FOUR POLE ARMS

Two halberds with pierced decorations, Swiss voulge, and a guisarme.
[Lot.]

[See illustration of one]

464. HALBERD

German, XVI Century

Ridged blade continuing into quadrangular spike, the axe and beak with circular piercings.

[See illustration]

465. FOUCHARD

Italian, circa 1500

Curved blade with wide flattened hook, beak, spike of diamond section, and lugs.

[See illustration]

466. HUNTING SPEAR

Steel haft; saw-like ferrule.

467. HUNTING SPEAR

Similar to the preceding.

468. THREE HALBERDS

Two sixteenth century halberds and a halberd etched in the sixteenth century style. [Lot.]

469. BREASTPLATE

Fluted and scalloped placate with trefoil; raised edges; taces of three plates.

470. MORION-CABASSET

High ridged skull with apex and arched brim; embossed with battle scenes.

471. WROUGHT IRON SHIELD

Embossed with armored and mounted figures of warriors in combat, the border with military and musical trophies, rope-molded edge; heightened with gilding.

472. TWO PANELS OF DECORATIVE IRON- AND STEELWORK

Collection of antique pierced hasps and bosses, handles, etc., mounted on green velours panels.

473. SIX GAUNTLETS

25- Comprising: one pair with radiating flutings, complete with thumb and finger plates and gadlings; one pair engraved with decorative bands; and two single gauntlets. [Lot.]

474. SIX DAGGERS

out As exhibited. [Lot.]

475. SEVEN IRON KEYS

XVI Century

2750- Assorted; one of later date. [Lot.]

TEXTILES

476. GREEN VELVET FRONTAL WITH SIXTEENTH CENTURY

GOLD EMBROIDERY

20- Frontal of old sage green velvet, bordered with an orphrey of golden Renaissance scrollings and centred with a needlepainted hood worked with figures of three saints beneath an arcade, on a flowering sword.

Length, 6 feet 10 inches; depth, 41 inches

477. SILVER-EMBROIDERED CRIMSON VELVET LAMBREQUIN

Italian, Late XVII Century

1750- Richly embroidered with two huge spandrel sprays of blossoms and scrolling leafage, trimmed with gold galloon and fringed. Together with a Genoese velvet valance banded with gold galloon.

Length, 8 feet 9 inches; depth, 51 inches

478. APPLIQUÉ-EMBROIDERED ARMORIAL FRONTAL

French, Early XVII Century

25- Appliqué in padded wools and flannels in bright colors with a crowned escutcheon flanked by two seated figures of angels in blue robes, with four crowned and monogrammed shields at the corners; appliqué on fabric of later date.

Length, 7 feet 6 inches; depth, 44 inches

479. PAINTED AND GILDED CORDOVA LEATHER ALTAR FRONTAL
AND A PANEL

Spanish, XVI and XVIII Centuries

Frontal decorated with a late Gothic leaf-scrolled ogival damask pattern centred with a green Calvary; panel with scrolling floral stems and birds. Scarce.

*Length of frontal, 6 feet 8 inches; depth, 37 inches
Height of panel, 34 inches; length, 38 inches*

480. SET OF MOSS GREEN PLUSH VELVET HANGINGS
WITH SIXTEENTH CENTURY FLEMISH TAPESTRY

Comprising two pairs of curtains in plain green plush and one pair bordered with Renaissance tapestry woven with clusters of fruit and flowers, pergola figures, and grotesques, in colors on a tan ground.

Length of tapestry-bordered hangings, 8 feet 6 inches; width, 49 inches

481. PAIR VELVET PORTIERES WITH SEVENTEENTH CENTURY
FLORENTINE EMBROIDERY

Curtain of brown velours with broad inner band of moss green velvet voided with rich embroidery of urns of pomegranates and sprays of flowers supported upon leafy strap scrollings.

Length, 8 feet 2 inches; width, 50 inches

482. SCARLET CREWEL EMBROIDERY RUNNER

Spanish, XVI-XVII Century

Worked in blue, green, white, and yellow with a central band of stellate floral ornament flanked by two rows of *affrontés* camels.

Length, 8 feet 8 inches; width, 32 inches

[END OF SECOND SESSION]



[585]

[586]

[587]

Byzantine and Romanesque Stone Sculptures

THIRD AND LAST SESSION

Saturday, December 12, 1936, at 2 p. m.

CATALOGUE NUMBERS 483 TO 712 INCLUSIVE

ITALIAN AND SPANISH MAJOLICA AND OTHER FAIENCE

483. TALAVERA ARMORIAL TILE *XVII Century*

10 - Painted in blue, green, aubergine, yellow, and orange with the es-
cutcheon and hat of a cardinal and inscription to the Virgin; ebony
frame. *Height, 11 inches*

484. TWO HISPANO-MOESQUE COPPER LUSTRE PLAQUES

✓ - *XVI-XVII Century*
Small deep bossed plates, painted in lustre, one with hatched segments,
the other with borders of imbrications and uncial writing, repaired.
Diameter, 9 inches

10 - 485. URBINO ANIMALISTIC SALT CELLAR

Late XVI Century

In the form of a green and yellow winged saurian supporting upon its
back an oval salt sketched in blue with a cupid fishing, within a scrolled
border; repaired. *Length, 8¾ inches*

750 486. URBINO ANIMALISTIC SALT CELLAR

Late XVI Century

In the form of a female-headed monster with green and yellow spotted
body bearing an oval salt painted in majolica colors with a cherub
head and lightly sketched border. *Length, 7½ inches*

10 - 487. SAVONA BLUE AND WHITE PHARMACY JAR

Circa 1700

Of inverted pear shape, with loop handle and serpent wreathed spout;
painted with floral sprays and pairs of birds and animals, with drug
label. *Height, 9 inches*

12 150 488. 'RHODIAN' DEEP PLATE

XVII Century

Painted in cobalt blue, green, and brownish red, with a medallion of
tulips and leafage, the marli with sepia conchiiform scrollings; repaired.
Diameter, 9½ inches

489. HISPANO-MORESQUE COPPER LUSTRE ARMORIAL PLAQUE

Circa 1500

10 = Small early plate painted in copper lustre in a cream ground with an escutcheon, within four borders of hatching and rosettes; edge abraded.
Diameter, 9 1/4 inches

490. HISPANO-MORESQUE COPPER LUSTRE ARMORIAL PLAQUE

Late XVI Century

15 = Small deep plaque painted in copper lustre with hatched segments centring a shield barry in copper lustre and sable; framed.
Diameter, 9 inches

491. FAENZA ALBARELLO

XVI Century

17 50 = Reserved in a cobalt blue ground with an escutcheon within a green and yellow wreath of lemons, the back with parchment scrolls; repaired.
Height, 11 1/4 inches

492. HISPANO-MORESQUE COPPER LUSTRE FOUR-HANDLED JARDINIÈRE

Circa 1700

27 50 = Cylindrical flower pot with flaring lip, sketched in copper lustre on a white ground with floral sprays and vignettes of buildings.
Height, 8 3/4 inches

493. 'RHODIAN' DEEP PLATE

XVII Century

45 = Painted in cobalt and copper blue, sepia, and brownish red with nodding stems of jasmine, 'Rhodian' lilies, and peonies.
Diameter, 11 3/4 inches

494. CASTEL DURANTE ALBARELLO

XVI Century

35 = Reserved in a cobalt blue ground with leaf scrollings in orange and yellow and an oval medallion depicting the dead Christ; repaired.
Height, 11 inches

[See illustration]

495. RARE FAENZA PHARMACY JAR, LUSTRED AT GUBBIO *XVI Century*

Ovoglobular, with loop handle and serpent-entwined spout; the rear half with a crackled gray glaze, the front painted with leaf scrollings, the escutcheon of the Sava family, and a drug label, within a border of fruit and foliage, in majolica colors enhanced with beautiful ruby and yellow lustre, in a cartouche with monastic mark G surmounted by a cross. Small repairs. Very rare.
Height, 9 3/4 inches
From Spoleto

[See illustration]



[495]

[497]

[499]

TOP ROW: NUMBERS 498-494-496

35 - 496. ITALIAN COPPER AND YELLOW LUSTRE PLATE XVI Century (?)

A highly unusual plate with raised decoration in yellowish slip reserved in grounds of copper and greenish yellow lustre of three Italian escutcheons upon the backs of animal supporters, enclosed between leaf scrollings centring winged female grotesques; repaired.

Diameter, 13 inches

Collection of George B. Upton

Exhibited at the Museum of Fine Arts, Boston

[See illustration]

22 50 497. FAENZA (OR CASTELLI) PHARMACY JAR

Dated 1632

Ovoglobular, with serpent-entwined spout; painted in blue, green, orange, and yellow with leaf scrollings surmounting a drug label, embossed with three mascarons; repaired.

Height, 14 inches

[See illustration]

- 12 50 498. UMBRIAN PLATE WITH THE ARMS OF ANTINORI *XVII Century*
 Finely painted in majolica colors with an escutcheon and crest of the Antinori family of Perugia, within a cobalt blue border of floral sprays alternating with pairs of *affrontés* birds, repeating the crest.
Diameter, 10¼ inches

[See illustration on preceding page]

- 27 499. FAENZA SPOUTED JUG *XVI Century*
 Small pyriform jar with loop handle and straight spout, painted in majolica colors with floral scrollings, in a deep cobalt blue ground, and two medallions containing busts of male and female saints. Exceptionally fine coloring.
Height, 7¾ inches

[See illustration on preceding page]

- 10 500. URBINO GROTESQUERIE TAZZA *XVI Century*
 Scalloped dish on low foot painted in blue, green, yellow, and orange, with a medallioned escutcheon surrounded by winged grotesques; repaired.
Diameter, 9¾ inches

- 10 501. DUTCH PLAQUE *Circa 1600*
 Painted blue, green, yellow, and orange, with a medallioned female bust within a segmented border of birds, leaf scrollings, and orange-stands; repaired; framed.
Diameter, 11¾ inches

- 30 502. DAMASCUS PLAQUE *XVIII Century*
 Reserved in a light blue ground with radially disposed leaf cartouches of arabesques and floral sprays in blue, orange, and sepia; small repair.
Diameter, 15¼ inches

- 10 503. SICILIAN STATUETTE *Late XVII Century*
 Figure of a bearded monk in orange gown, his knees covered by a cloak of dark sepia, seated with his head resting upon his right hand; repaired.
Height, 12¾ inches

- 15 504. SEVILLE GREEN-GLAZED WINE JAR *XVI Century*
 Globular jar with high foot and neck flanked by two loop handles; incised decoration of small circlets in bands cutting into the dark green glaze.
Height, 20 inches

Note: A companion piece was in the Thomas B. Clarke collection.

505. PLINTH OF CUENCA AND HISPANO-PERSE LUSTRE TILES

10 - Chamfered square plinth paneled with small Cuenca floral tiles, the sides with pairs of large sixteenth century Hispano-Perse tiles with bossed decoration in copper lustre of circlets of 'pears', surrounding a staff and double scallop shell, emblems of S. James.

Height, 16½ inches; width, 16 inches

506. HISPANO-PERSE LUSTRE TILE

XVI Century

Matching one of the preceding; in two parts. Repaired. Framed.

Length, 10¾ inches

507. BORDER OF EIGHT DAMASCUS TILES

Early XVII Century

15 Reserved in a cobalt blue ground with interlacing leaf arabesques in copper blue, white, and sepia; framed.

Length, 5 feet 11 inches; width, 5 inches

508. HISPANO-MORESQUE COPPER LUSTRE PLAQUE

XVII Century

10 - Bossed plaque painted in copper lustre with a Maltese cross in a dotted ground, within a floral border; repaired.

Diameter, 12½ inches

509. HISPANO-MORESQUE COPPER LUSTRE PLAQUE

XVII Century

10 - Large plaque painted in copper lustre on a cream ground with medallion and border of foliage.

Diameter, 15 inches

510. CASTELLI PLATE AND FIVE TILES

XVII Century

10 - Small plate painted with peasant women, amid ruins, and a cherub border, repaired; and five small Damascus and Persian tiles. [Lot.]

511. SAVONA BLUE AND WHITE TAZZA AND AN ARMORIAL PLATE

XVII-XVIII Century

10 - Tazza sketched in blue with figures of a rustic youth and maiden in a wooded landscape; and an Italian armorial plate painted in blue and orange; repaired.

Diameters, 12 and 12¾ inches

BRONZES, FORGED IRON, AND OTHER
DECORATIVE OBJECTS

512. PAIR GILDED BRONZE AND CHAMPLEVÉ ENAMEL RONDELS

French, XIII Century

170 Pierced in an ornamental design and inlaid with armorial shields in colored enamels. Very rare. *Diameter, 4 inches*

Note: These rondels were found in Constantinople and are considered by Sir Charles Robinson as probably worn by a knight of the last Crusade of St. Louis of France. A companion pair is in the South Kensington Museum, London.

513. ROMAN FRESCO FRAGMENT AND IVORY RELIEF

40 Fresco fragment painted with the figure of Apollo, from the ruins of a Roman villa on the Tiber. Small carved ivory relief of a satyr in gilded wood frame. [Lot.]

514. SMALL BRONZE MORTAR AND A JADE DAGGER HANDLE

20 Mortar with boldly ribbed sides and loose ring handle for securing to a chain; green patina. Carved green jade dagger handle. [Lot.]

515. FOUR ANTIQUE DECORATIVE OBJECTS

7 10 Tooled leather box, Persian engraved bronze wine pot, another in poor condition, and a small terra cotta bust of a saint from the Barlow Collection. [Lot.]

516. THREE JAPANESE METAL MASKS

20 Face of 'Hannia', fine workmanship, maker unknown.
From the Matsuki Collection

517. ITALIAN FORGED IRON CASKET

20 The sides embellished with armorial devices, the lid surmounted by a winged monster. *Length, 10 inches*

518. TWO GOTHIC BRONZE DOOR KNOCKERS

10 In the form of a coiled serpent grasping its tail in its mouth. *Height, 7 inches*

519. BRONZE MORTAR

15 *Dated 1618*
Inscribed *Sancto Martins Ora Pro Nobis, Anno Domine 1618*. Bears the cipher of the Carthusian Monastery. *Height, 9 inches*

520. BRONZE STATUETTE

Italian Renaissance

85- Hercules, standing and holding an animal's pelt in his upraised left hand; the right originally grasped a weapon. Surmounting circular plinth of *vert antique* marble. *Height with plinth, 17 inches*

521. CHINESE POLYCHROMED BRONZE STATUETTE

K'ang-hsi

65- Lao-tse riding on an ox, on shaped oval base; painted and with touches of gilding. *Height, 19 inches*

Exhibited at the Museum of Fine Arts, Boston

522. LOUIS XVI WHITE MARBLE AND GILDED BRONZE CLOCK

Pierre Duchesne, Paris

40- Lyre-shaped case enriched with sprays of laurel in gilded bronze and framing the drum-shaped movement; with vitrine. *Height, 18 inches*

523. PAIR ITALIAN BRONZE SIGN BRACKETS

5- Called druggists' brackets, in the form of dragons; wired for wall lights. *Length, 13½ inches*

524. FORGED IRON COFFRET

Spanish Gothic

95- Oblong, with hinged lid and swivel handles. *Length, 12 inches*

525. PAIR FORGED IRON WALL SCONCES

Spanish, XVI Century

15- In the form of torches with sockets for four tapers, mounted on wood panels; traces of polychromy. *Height, 23 inches*

526. FOUR GILDED FORGED IRON WALL SCONCES

Spanish Gothic

17 1/2- Formed as sprays of lilies. One pair wired for electricity. [Lot.] *Lengths, 20 and 31 inches*

527. JAPANESE BRONZE INCENSE BURNER

12 1/2- In the form of a gourd.

Length, 16 inches

528. EMPIRE BRONZE AND BRONZE DORÉ CLOCK

French, Early XIX Century

20- In the form of a draped woman representing Literature and Music, leaning on a plinth. *Height, 26 inches; width, 20 inches*

529. FOUR JAPANESE POLYCHROMED WOOD CARVINGS

XVI Century

12 1/2- Carved in high relief with flowers and flower motives and painted in colors; fitted as pedestals. *Height, about 15 inches*

530. STAMPED AND POLYCHROMED CORDOVA LEATHER COFFRET

Circa 1600

- 10- Embossed in an elaborate design of foliage arabesques and royal insignia enriched with polychromy, the metal mounts retaining traces of gilding. *Length, 20 inches*

531. BRONZE FIGURE OF BUDDHA

Cambodian, XVI Century

- 12 50 Seated Buddha on stepped daïs, the head surmounted by a flame-like crest. *Height, 17 inches*

532. CHINESE BRONZE FIGURE OF KUAN YIN

Sung

- 12 50 Seated figure of the goddess, holding a jar in her left hand and a sprig of flowers in her right hand; lotus-shaped daïs. *Height, 16 inches*

533. PAIR CHINESE BRONZE TEMPLE LIONS

Ferocious animals in the Ming style, supporting finials on their heads.

- 20- *Height, 18 inches; length, 16 inches*

534. PAIR IRON STATUETTES OF VOLTAIRE AND ROUSSEAU

After Jean Antoine Houdon

- 25 Copies of the well-known statues by Houdon; on oblong bases of black marble. *Height, 21 inches*

535. BRONZE BAS RELIEF OF THE INFANT S. JOHN

After Donatello

After the original by Donatello in the Bargello; mounted in carved and gilded frame. *Height, 20 inches; width, 9 1/2 inches*

- 650- Exhibited at the Museum of Fine Arts, Boston

536. TWO CHINESE BRONZE AND CLOISONNÉ ENAMEL VASES

K'ang-hsi and Ch'ien-lung

- 30 One decorated with large peonies and leaf arabesques in tomato red, white, and green on turquoise ground; the other imperfect. *Heights, 21 and 24 inches*

537. PAIR GILDED BRONZE CHERUBS

Winged chubby infants holding lamps in their upraised hands; wired for electricity. *Height, 21 inches*

- 30-



[538]

[539]

[540]

538. ROMANESQUE GILDED BRONZE PROCESSIONAL CRUCIFIX

French, XIII Century

120- Cross of gilded bronze with trefoil-shaped terminals embellished with rondels containing figures of saints and the symbol of the Holy Ghost elaborately chased with flowers and leaves. The well-executed figure of the Christ with the sacred legend INRI above. On the reverse is a figure of the crowned Madonna and Child standing under a canopy. The cross rises from a sphere encircled by a series of raised bosses, decorated with minute male heads in painted enamel.

Height, 26 inches

[See illustration]

539. ROMANESQUE GILDED BRONZE AND CHAMPLEVÉ ENAMEL
PROCESSIONAL CRUCIFIX *French, XII-XIII Century*

200

The cross of gilded bronze engraved with foliations and enriched with plaquettes decorated in blue enamel with figures of saints, angels, and the sacred monogram IHS. On the shaped terminals of the cross-piece are applied figures of sorrowing saints (one missing), while below the figure of the crucified Christ is a bearded seated figure supplicating the Savior. The cross rises from a sphere spirally ribbed and inset with lozenge-shaped plaquettes of enamel in relief. Back of cross enameled with a representation of the Godhead and richly engraved.

Height, 40 inches

[See illustration on preceding page]

90

540. ROMANESQUE GILDED BRONZE AND CHAMPLEVÉ ENAMEL
PROCESSIONAL CRUCIFIX *French, XII-XIII Century*

Cross of gilded bronze richly engraved on front and back, the front enriched with plaquettes, inlaid with enamel and representing the figures of the two crucified sinners, the sacred monogram IHS, and angels. Figures of saints are applied to the shaped terminals of the cross-piece. On the crest is an adoring angel, while below the figure of the crucified Christ is a bearded small figure supplicating the Savior.

Height, 23½ inches

[See illustration on preceding page]

541. FOUR DECORATIVE WOOD CARVINGS

50-

A sculptured corbel, a satyr mask, a cherub head, and a head of Buddha. [Lot.] *Heights, 9 to 21 inches*

542. PAIR JAPANESE BRONZE TEMPLE LIONS *XVIII Century*

40-

Splendidly executed figures of ferocious lions, an adaptation of a Ming lion, crouched on their haunches and engraved with an inscription.

Height, 23 inches

543. PAIR PEWTER ALTAR CANDLESTICKS *Italian Baroque*

35

Baluster-shaped shaft with urn top, on foliated triangular plinth.

Height, 34 inches

544. PARCEL-GILDED LEAD BUST *After Germain Pilon*

40

Henri II, a laureated and bearded patrician figure wearing Renaissance tunic with draped sash over the left shoulder; simulating bronze.

Height, 30 inches

- Passed* 545. PLASTER BUST OF LOUIS II DE BOURBON *After Jérôme Derbais*
Le Grand Condé. Copy of the original by Derbais in the Wallace
Collection, London. *Height, 33 inches*

- Pass* 546. GILDED BRONZE COLUMN OF TRAJAN
Small replica of the Roman column, surmounting black marble base.
Height, 33 inches

- 10* 547. TWO ITALIAN BRONZE SANCTUARY LAMPS
Hanging lamp suspended by chains. *Lengths, 40 and 48 inches*

- 20* 548. PAIR CHINESE BRONZE TEMPLE STATUES
Ferocious bearded and draped figure representing a deity, holding a
sword in his right hand, and in his upright left hand a demon; repre-
sents Kuan Yü, the god of war. Dark brown patina.
Heights, 36 and 41 inches

WOOD, MARBLE, AND STONE SCULPTURES

- 12 10* 549. ROMANESQUE CARVED MARBLE CAPITAL *XII-XIII Century*
Square capital in colored marble, sides carved with figures and ara-
besques. *Height, 6½ inches*

- out* 550. GOTHIC CARVED RED MARBLE CAPITAL *Venetian, XV Century*
In Siena marble, carved with acanthus leaves.
Height, 6 inches; width, 5½ inches

- 35* 551. BYZANTINE CARVED ALABASTER BAS RELIEF *X-XI Century*
Arched panel carved with a figure of the Savior standing in a niche
supported by spiral columns. *Height, 11½ inches; width, 8 inches*

- 15* 552. TWO MARBLE FIGURES OF LIONS *Venetian Renaissance*
Couchant lion carved in Siena marble, surmounting oblong plinth;
slightly imperfect. *Height, 11 inches; length, 20 inches*



[NUMBER 553]

TOP ROW: NUMBERS 556-554-555

553. GOTHIC CARVED MARBLE RELIEF *Franco-Flemish, XI Century*

Fragment from a reredos carved with a group of sorrowing women and a group of soldiers; originally occupied a place at the foot of the cross. *Height, 18½ inches; length, 23 inches*

Exhibited at the Lille Museum

[See illustration]

554. GOTHIC CARVED MARBLE FIGURE OF AN ARCHANGEL

50- A tomb figure wearing armor, the right hand grasping the hilt of a sword; fragmentary. *Height, 19½ inches; width, 12 inches*

[See illustration]

555. GOTHIC CARVED STONE CAPITAL

XIII Century

40- Intricately carved with acanthus leaves in an openwork design. *Height, 8½ inches; width, 7½ inches*

[See illustration]

556. CARVED STONE HEAD AND A MARBLE ESCUTCHEON

Spanish, XVI Century

15- Head of a saint, a fragment from an altarpiece. Escutcheon charged with two rampant lions, chevrons, and crown. [Lot.]

Heights, 6½ and 12 inches

[See illustration of escutcheon]

557. FOUR CARVED WOOD FIGURES OF LIONS

Italian, XVI Century

40- Pair carved as reliefs, pair smaller; originally supports for Italian *cassoni*. [Lot.] *Lengths, 13 and 14 inches*

558. CARVED STONE FIGURE OF BUDDHA

Tibetan, XVI Century

15- Buddha seated on lotus throne and wearing pyriform crown.

Height, 14 inches

559. GOTHIC CARVED MARBLE TOMB FIGURE

Normandy, XV Century

110- Carved in high relief with the figure of a mourner reclining against a visored helmet. *Height, 13 inches; length, 21 inches*

560. GOTHIC CARVED RED MARBLE CAPITAL

XIV Century

12 120- Cup-hollowed square capital carved with acanthus. *Height, 6 inches*

561. CARVED AND PAINTED WOOD STATUETTE OF A SAINT

English(?) Early XVI Century

17 120- Standing figure of a male saint holding a column capital in his left hand; head repaired. *Height, 16 inches*

[See illustration on following page]



[NUMBER 564]

TOP ROW: NUMBERS 561-562-563

562. GOTHIC CARVED WOOD RELIEF

Swabian, circa 1500

The Entombment. Fragment from an altarpiece, the subject skillfully executed and comprising seven grouped figures; originally painted.

Height, 22 inches; width, 16 inches

Exhibited at the Museum of Fine Arts, Boston

[See illustration]

563. GOTHIC CARVED WOOD STATUETTE OF SAINT ELOI

Burgundian, XV Century

110 Standing figure wearing armor and a large fur hat, a sword in his right hand, a large square object in his left hand, a crouching lion at his feet; sword restored. *Height, 23 inches*

Note: This statuette is considered to represent S. Eloi, patron saint of armorers. Though partly restored, a good example.

[See illustration]

100-564. GOTHIC CARVED WOOD RELIEF

German, circa 1500

The Last Supper. Extremely skillful rendering of a difficult subject, the figures portrayed with lifelike realism; traces of original polychromy. *Height, 18 inches; length, 38 inches*

[See illustration]

565. CARVED TERRA COTTA GROUP OF THE VIRGIN AND CHILD

Italian, XVII Century

100- Seated Madonna in billowing draperies, holding the Holy Infant upon her right arm; dark patina. *Height, 16 inches*

35-566. POLYCHROMED TERRA COTTA GROUP

Spanish, XVIII Century

Pietà. The sorrowing Madonna in blue and scarlet robes holding the body of the dead Christ on her lap. *Height, 22 1/2 inches*

260-567. BYZANTINE CARVED STONE RELIEF

X-XI Century

Architectural fragment, probably from an entrance door, one face carved with a seated bearded male figure, probably a saint, one hand on his breast, the other grasping a napkin. The right face carved with two arched niches arranged in two tiers.

Height, 24 inches; width, 9 1/2 inches

Exhibited at the Museum of Fine Arts, Boston

568. TWO CARVED WOOD FIGURES OF EVANGELISTS

45- Standing figures of bearded saints, each holding a book of the Gospels; carved in the fifteenth century English style.

Heights, 26 and 28 inches

35-569. CARVED WOOD FIGURE OF THE VIRGIN AND CHILD

Spanish, XVI Century

Standing figure voluminously draped and holding the Christ Child on her left arm. *Height, 26 1/2 inches*



[571]

[570]

570. CARVED AND POLYCHROMED WOOD FIGURE OF A SAINT

Rhenish(?), Early XVI Century

Standing figure of a female saint, her hands clasped in prayer, her deeply folded gown painted green; apparently in untouched condition.

Height, 44½ inches

[See illustration]

571. CARVED AND POLYCHROMED WOOD FIGURE OF THE VIRGIN
AND CHILD

Spanish, XVI Century

45- Standing figure of the crowned Virgin in red and blue robes, holding the Christ Child on her left arm and a fruit in her right hand, standing in a crescent.

Height, 44½ inches

[See illustration]

572. TWO CARVED AND GILDED WOOD BUSTS

Spanish Baroque

20- Busts of a donor and his wife, the former wearing decorated armor.

Height, about 28 inches

573. CARVED MARBLE RELIEF

Burgundian, Early XVI Century

50- Reposeful standing figure of a male saint with attributes, from a reredos; mounted on green plush panel. Some restoration.

Height, 31 inches

574. ANTIQUE CARVED STONE FRIEZE PANEL

12 10- Carved with a series of five human masks intended to depict the Emotions.

Height, 8 inches; length, 38 inches

575. POLYCHROMED TERRA COTTA RELIEF

Italian, dated 1411

50- Crowned Madonna and Child in green and crimson robes, cherubs above and below, represented in a Gothic tabernacle; base inscribed *Feci Clemente Vantini, 1411.*

Height, 31 inches; width, 20 inches

576. FIVE CARVED WOOD FIGURES OF SAINTS

140- Carved in the late fifteenth century style, comprising four bearded saints, three of them holding books of the Gospels, and a bishop saint wearing a mitre and holding a crozier. Found in Scotland.

Heights, 28 to 36 inches

577. CARVED AND PAINTED WOOD FIGURE OF THE MADONNA DOLOROSA

Flemish, XVI Century

25- Standing figure, her head bowed in sorrow, her hands clasped across her bosom; in poor condition.

Height, 32 inches



[580]

[579]

[578]

578. GOTHIC CARVED WOOD FIGURE OF SAINT GEORGE

Flemish, circa 1500

80 Standing figure of the saint wearing armor, holding a spear in his left hand, his right hand resting upon a shield; carved in linden wood and originally painted.

Height, 53 inches

[See illustration]

579. GOTHIC CARVED WOOD CRUCIFIX

Southern French or Spanish, XV Century

90- Emaciated figure carved in linden wood, a cloth draped around the loins. The cross is of later date. Figure originally painted.

Height, 6 feet 2 inches; width, 5 feet 8 inches

[See illustration]

45- 580. GOTHIC CARVED WOOD STATUE OF THE VIRGIN AND CHILD

Flemish, XV Century

Standing figure of the Virgin, her hair covered with a cloth which falls from a crown. She carries a diminutive figure of the Christ Child on her left arm. Originally painted and gilded; base slightly restored.

Height, 40 inches

[See illustration]

55- 581. CARVED AND POLYCHROMED WOOD BUST *Florentine Renaissance*

Bust of a young nobleman wearing rich gold damascened armor.

Height, 18 inches

[See illustration facing page 158]

15- 582. TWO CARVED WOOD FIGURES OF BAMBINI *Italian, XVII Century*

Nude infant, with spread wings and outstretched arms, and a winged cherub's head. [Lot.]

Heights, 34 and 13 inches

100- 583. TWO GOTHIC WOOD CARVINGS

French, XIV Century

Comprising a tall narrow piece, probably from an arched door, carved in relief with the half-figure of Saint Louis of France, his robes embroidered with fleur-de-lis, a Bible grasped under the arm. Another piece smaller, probably a window mullion, carved in a design of ears of corn. [Lot.]

Heights, 51 inches and 6 feet

Exhibited at the Museum of Fine Arts, Boston

584. CARVED AND POLYCHROMED STATUE OF THE VIRGIN

Spanish, XVII Century

40- Standing figure in richly painted and gilded robes, her hands outstretched.

Height, 5 feet

- 170- 585. BYZANTINE CARVED STONE COLUMN *In part X-XI Century*
Comprising a shaped capital carved in high relief with monstrous animals and reptiles. The plain shaft and carved square base appear to be of later date. *Height, 5 feet 2 inches*

[See illustration facing page 81]

- 350- 586. BYZANTINE CARVED STONE CROSS *Ravenna, XI Century*
In white stone, the face carved in a beautiful design of undulating grapevines and, at the centre, a symbol of God, the Father, a hand with two fingers pointing upward. In three sections and contained in a plush-covered frame. *Height, 26 inches; width, 16 inches*

Described and illustrated in *Venezia*, 1920

From Arnold Seligmann, Réy & Co., Inc., New York, 1931

[See illustration facing page 81]

- 160- 587. ROMANESQUE CARVED MARBLE COLUMN *XII-XIII Century*
Round column richly carved in low relief with the signs of the Zodiac in cartouches composed of interlaced foliated scrolls. On square base carved with animals and probably of later date. *Height, 36½ inches*

[See illustration facing page 81]

- 35- 588. MARBLE BUST OF VENUS AFTER THE ANTIQUE, WITH PEDESTAL *XVIII Century*
In white marble, surmounting socle of green marble. Figured marble pedestal of later date. *Height of bust, 24½ inches*
Height of pedestal, 41 inches

- 1210- 589. ANTIQUE JAPANESE CARVED WOOD FIGURE OF A DEITY
A monstrous squatting figure with ferocious countenance; originally painted or lacquered. *Height, 15 inches; length, 30 inches*

- Passer 590. ANTIQUE JAPANESE CARVED WOOD TEMPLE LION
Ancient carving of a seated lion, with glass eyes of later date. *Height, 24 inches; length, 23 inches*

GOTHIC AND RENAISSANCE TAPESTRIES

THE descriptions, including the attributions and footnotes, of the following tapestries from Number 593 to 620, inclusive, have been condensed from the descriptions written by Dr Phyllis Ackerman for the Catalogue of the Tapestries in the Collection of Frank Gair Macomber. To these have been added only the designations 'Gothic' and 'Renaissance', in accordance with the usual catalogue practice of the Galleries.

592. RHENISH GOTHIC TAPESTRY MEDALLION Circa 1500

90- Figure of a lion with heraldic caparison, behind a castellated wall flanked by two figures of angels supporting a crown over his head; woven in crimson, green, brown, and shades of fawn upon a blue cartouche. Mounted on a panel of antique Spanish green velvet.

Length of medallion, 1 foot 11 inches

593. SPANISH TAPESTRY FRAGMENT Late XVI Century

25- On a ground of two-toned blue in a brocade pattern is a helmet dexter closed with mantlings in red and yellow.

Height, 1 foot 3 inches; length, 5 feet 4 inches

Note: A complete armorial very similar in style in the Edith Rockefeller McCormick Collection bears the arms of the Bishop of Salamanca, and it is possible that this piece is also from that vicinity. These armorials were made on looms in Spain set up by itinerant or emigrant Flemish workers.

From Joseph, Paris, circa 1900

594. TWO BRUSSELS TAPESTRY BORDERS XVII Century

50- Heavy garlands of grapes, peaches, pomegranates bursting open to show their seeds, pears and apples, with roses and tulips, swing across the border held at either end with grotesque goat masks, leering slyly. Naked winged *putti* swing on the garlands, clutching the fruit.

Height, 1 foot 6 inches; length, 5 feet 3 inches

From Watson, New York

595. RARE AMSTERDAM TAPESTRY PORTRAIT

Dated 1628

50 JOACHIM DE MONTAGU. Bust of a middle-aged man with pointed beard and smartly brushed mustaches. He wears the broad pleated ruff of a

gentleman of the period, and around the oval that frames his head runs the inscription: F. IOACHIM DE MONTAGV GRANDPRIETOADE TOVLOVSE. M.DC.XXVIII. ÆTAT. S.LXV. An additional inscription on a fragment attached reads: . . . E DE L'ILLVSTRE MAISON DE MONTAGV . . . EC-TEUR ET GRAND MAISTRE DE L'HOS- . . . IL' AN MILLE DEVX.SIX



The entire portrait is rendered in a whitish brown tone with darker tan shadows and details against a brown ground.

*Height, 2 feet 1 inch;
width, 1 foot 11 inches*

Note: That the tapestry is of Amsterdam workmanship is evident from the unusual pallid brown tones used and from the particular style of the painting quality of the work. A roundel very similar in technical peculiarities is in the Museum für Geschichte und Kunst in Amsterdam.

From Joseph, Paris, 1900

[See illustration]

596. BRUSSELS ARMORIAL TAPESTRY LAMBREQUIN *Late XVI Century*

On a gold ground are two coats of arms, the oval shields with full mantlings rendered in deep red, supported by two *sauvages* and ensigned of the coronet of a count. *Height, 4 feet 7 inches; length, 5 feet*

Brussels

597. ROMAN (?) TAPESTRY PANEL

XVIII Century

SALVATOR MUNDI. The Christ, in red robe with a bit of blue cloak showing, is seen in profile to the left against a dark green ground. Below in gold letters on a dark blue ground is the inscription:

VERA SALVATORIS NOSTRI EFFICIES
AD IMITATIONEM IMAGINIS SMARAGDO INCISÆ IVSSV
TIBERII CÆSARIS QVO SMARAGDO POSTEA, EX THESAVRO
CONSTANTINOPOLITANO, TVRCARVM IMPERATOR INNOCENTIVM VIII.
PONT. MAX: ROM. DONAVIT, PRO REDIMENDO
FRATRE CHRISTIANIS CAPTIVO.

*Height, 2 feet 2 inches;
width, 1 foot 9 inches*

Note: The legend translated claims that this is 'A true portrait of our Savior copied from a representation of an emerald cut on the order of the Emperor Tiberius; the Emperor of the Turks gave it out of the treasury of Constantinople to Innocent VIII, Pope of Rome, to redeem his brother from Christian captivity.' The earliest noted appearance of the head is on several medals, of which examples are in the Berlin, Milan, Ashmolean, Victoria and Albert, and British Museums; all of these medals are of the late fifteenth century, or the beginning of the sixteenth. It is also found in other media: a French stone relief at Poitiers, in German engravings by Pforzheim, Burgmair, and others, in a pen and ink drawing by Hans Holbein the Elder, and a painted enamel by Jean Penicaud. The head and the story both recur in various ways at intervals through the succeeding generations, the account of the emerald being apparently accepted without doubt or criticism until the middle of the last century. Investigation of the cardinal facts do not confirm the possibility of any truth in this highly picturesque legend. The panel was probably woven at the papal tapestry works in Rome founded by Clement XI in 1710.

From the Zschille Collection, Berlin

[See illustration]





[NUMBER 598]

598. TOURNAY GOTHIC MILLEFLEURS TAPESTRY PANEL *Circa 1520-30*

Campanula, pansies, violets, wild asters, and poppies are rendered in blue, white, and two shades of green on a red ground.

Height, 3 feet; width, 2 feet 2 inches

From Joseph, Paris, 1900

[See illustration]

599. BRUSSELS TAPESTRY PANEL

Circa 1600

PENTHESILEA. Seen at about half length is the warrior princess in a blue gown and brown brocaded cloak, crowned and bearing a large bow, proceeding from her tent, which is decorated with crescents. Two youths and two maidens follow her at the left, and two older bearded soldiers with spears stand in the background. Several warriors with swords drawn ride off to the walled castle at the right.

Height, 2 feet 10 inches; length, 8 feet 5 inches

From Joseph, Paris, *circa 1900*



[NUMBER 600]

600. TOURNAY GOTHIC TAPESTRY PANEL, PROBABLY AFTER
BERNARD MONS

Circa 1525

THREE LADIES AND TWO KNIGHTS. Five nobles, two men and three women, in rich robes, are shown at half length watching intently some episode at the right. One of the young knights in the front wears a blue moiré cloak with a broad red brocaded collar, and the other has a red and gold brocaded cloak with blue velvet sleeves and an ermine collar. The three ladies stand behind them, one in red and gold brocade with a blue hood; the second with a red hood, her dress not visible as she stands behind the first; and the third all in dark blue. The head of another man, probably a servant, with a dark blue turban and a broad red collar, is just visible at the right.

Height, 2 feet 8 inches; length, 2 feet 10 inches

Note: This tapestry is unmistakably by the same designer as a large piece with scenes from the *Story of Perseus* recently acquired by the Cleveland Museum, bearing inscriptions referring to the designer, the most complete of which reads: N. MON, evidently the signature of Nardon (or Bernard) Mons, pupil of Roger Hotelz, third son of Enguerran Hotelz, who founded the Hotelz school of design,

[Concluded on following page]

Number 600 concluded]

becoming Master in 1449. Other cartoons of the Hotelz school given to Bernard Mons include the *Adoration of the Magi* in the Fitzwilliam Museum, Cambridge, and three tapestries with heroes in the Otto Kahn collection. The present example was probably woven in Tournay.

From DeMotte, Paris

Collection of Cav. Raoul Tolentino, New York, 1922

[See illustration on preceding page]

601. TOURNAY GOTHIC TAPESTRY PANEL, PROBABLY AFTER

GILLES ETIENNE OR ROGER BERNARD

Circa 1490-1500

TWO APOSTLES. The two barefooted men, bearded and with flowing locks, stand together under an arched portico, garbed simply in straight robes, one dark blue, the other light red lined with blue. Behind them the heads of four other men are just visible, one with a brown cap, one red, one light blue, and one dark blue.

Height, 4 feet 9 inches; width, 1 foot 5 inches

Note: This panel belongs to a small group, which includes a *Christ Appearing to Peter* in the Henry C. Lawrence sale of 1921. Stylistic evidence points fairly clearly to a member of the Le Quien school as the designer, apparently one of the only two unidentified documented members of the school of the appropriate generation: Gilles Etienne, who entered Pierre Heldebaut's studio in 1479, and Roger Bernard, who entered the same studio in 1494.

Collection of Cav. Raoul Tolentino, New York, 1922

[See illustration]

602. BRUSSELS TAPESTRY, PROBABLY AFTER JEAN I VAN ROOME

Early XVI Century

THE PRISONER. A prisoner in red and blue, his hands tied before him, is being led away by two soldiers, each bearing the fasces. A king walks behind the group, ignoring it.

Height, 7 feet 1 inch; width, 3 feet 1 inch

Note: One of the earliest examples of triumphal tapestries popular as a theme for tapestry designers in Brussels at the beginning of the sixteenth century. The cartoon is by a member of the Le Quien school and was probably drawn by Jean I van Roome, the pupil of Jean III le Quien, whose apprentice he became in 1481. The fragment shows close similarity to some of the signed work.

From Joseph, Paris, *circa* 1900

[See illustration]



[NUMBER 601]



[NUMBER 602]

603. TOURNAY TAPESTRY BY MOLIN, AFTER JASPIN LEMAIRE *Circa 1540*
 THE FRANCISCAN MARTYRS. In the centre is the Crucifixion, with S. Francis kneeling at the right receiving from the wounds of Christ the stigmata. Behind him is S. Bernard lying dead upon the ground, his head cushioned in his arms, and in front of S. Bernard is S. Peter, kneeling in prayer, waiting for the stroke of the headsman's sword. The headsman, a bearded Oriental dressed in a short red tunic and wearing about his neck a heavy gold chain, stands just behind him, brandishing aloft a short broadsword. The martyrs are in the brown habits of the Franciscan brotherhood.

600- In the background at the right is the city of Morocco, marked MAROCHE. At the left is a charming landscape; a vine, heavily laden with grapes, symbolic of the Eucharist, twines around the foot of the cross and spreads across the foreground. Beyond that are wooded rolling hills, delicately rendered with sensitive atmosphere, ending in a steep bluff, up which winds the wall of a fortification.

On the edge of the headsman's tunic appear the names MIRA MOLIN, the first name referring to the designer, the second to that of the weaver.

Height, 4 feet 9 inches; length, 8 feet

Note: This tapestry carries its own identification on its face; of the inscription MIRA MOLIN, the first name certainly refers to the designer, for the second as unmistakably refers to the weaver. Mira must mean Jaspin van der Meire, a Flemish name which appears also in the French form Lemaire. Of the two Van der Meires, or Lemaire, in the Tournay school, the work of the earlier, Christoffin, is otherwise identified. Jaspin, who was of a younger generation, was trained by Pierre Prévost.

The Du Molin, or Moulin, family was one of the outstanding families in the tapestry industry in the first half of the sixteenth century in Tournay, from the time of Inglebert Moulin, who first appears in 1469, to Jean, in 1590. The subject, *The Martyrs*, as it is called, appears in the Tournay records only once, but significantly as a *table d'autel* or antependium.

Collection of Mme Fouquier, Paris

[See illustration]



[NUMBER 603]

604. FLEMISH VERDURE TAPESTRY WITH HOUNDS *XVI Century*

375

Through a thick jungle of large scrolling leaves, raggedly serrated, in blue-green, twist the slender canes of a rose, with large red blossoms, and a trailing morning glory vine. Three hounds poke their sharp noses through the foliage, and above, at the left, is an excited bird.

Height, 6 feet 5 inches; length, 9 feet 4½ inches

Note: Dr Ackerman, following the classification of Dr Heinrich Göbel, attributes this type of large-leaved verdure to the town of Grammont.

From Bachereau, Paris, *c.* 1900

[See illustration]

605. FLEMISH VERDURE TAPESTRY WITH BIRDS *XVI Century*

100

Pulpy blue leaves are twisted closely together. Here and there a branch of fuchsias or a cluster of sunflowers breaks through the solid jungle. Occasional snails crawl along the edges of the leaves, little linnets have nested in them, a young pigeon stands unsteadily on one of them, and in the lower left corner is a young turkey, strutting absurdly.

Height, 8 feet 4½ inches; width, 4 feet 10 inches

See note to the preceding.

From Joseph, Paris, *circa* 1900

606. BRUSSELS RENAISSANCE TAPESTRY *Late XVI Century*

125

DIDO WITH ÆNEAS. Dido, in gold brocade, richly trimmed, stands at the right welcoming Æneas with extended hand. Æneas approaches from the left, wearing a blue brocaded cloak over red and gold armor, and is attended by two soldiers in armor, one with red plumes waving from his helmet; a group of soldiers with spears and banners is in the middle distance. At the right, laborers are busy constructing a building. A tree-dotted landscape with a great castle among the hills stretches to a high horizon.

Height, 7 feet 6 inches; width, 4 feet 5 inches

Exhibited at the Museum of Fine Arts, Boston

From Joseph, Paris, 1893

[NUMBER 604]



607. BRUSSELS TAPESTRY PANEL, AFTER PETER PAUL RUBENS

XVII Century

VICTORIA. The winged goddess, in flowing white robes with a fluttering blue scarf, holds aloft in her right hand the laurel wreath, while in her left she carries a palm branch. In the distance is a hilly landscape with a porticoed villa. The section of upper border bears a laurel wreath on crossed palm branches between clusters of fruit and flowers; the lower, a lion mask on a scroll.

Pusse

Height, 12 feet 5 inches; width, 4 feet 6 inches

Note: The piece is the right half of the tapestry, *Victory Hands the Crown of Victory to Rome*, one of the famous series illustrating the life of the Consul Decius Mus. The series of Decius Mus was designed by Rubens and probably ordered by a member of the Genoese family of Pallavicini. The original cartoons, done in oil, are in the Lichtenstein Gallery in Vienna. The work represents Rubens' early style, but is full of his characteristic vitality. He was assisted in the work by Van Dyck and later the series came to be known under Van Dyck's name. The set was first woven by Franz van den Hecke.

From the Gerspach Collection

From the Ffoulke Collection

608. BRUSSELS ARMORIAL TAPESTRY

XVII-XVIII Century

Against a pale blue ground stands a pedestal on which is mounted a coat of arms with crest and full mantlings; the base of the pedestal is banked with heavy garlands of flowers. At the left is a youthful Mercury and at the right Eros. An oak tree rises at either side and in each is a *putto* fluttering a gold scarf. The tapestry has been divided to form a pair of portieres, lined with green plush velvet.

260-

Height, 10 feet; width, 9 feet

Note: The cartoon is in the style of Jan van den Hecke, and is probably the work of one of his followers, perhaps Godefroid Masse, who worked in his manner and who designed sundry tapestries for Jean V, King of Portugal, in 1727. This tapestry was probably woven either in the Leyniers shops or in the closely associated atelier of Van Habbeke.

From the Bracquenié Collection, Paris, 1895

[See illustration]



[NUMBER 608]

609. FLEMISH VERDURE TAPESTRY WITH ANIMALS

XVII Century

325- A palm, a fig tree, and an orange shrub stand in front of a mass of heavy scrolling, deeply serrated leaves. Four bears and a wolf prowl through this thick verdure. The bear at the left is being attacked by two hounds, who sink their teeth into his back; the wolf has a lamb in his mouth; and two bears at the right stand upright, gripped together. On the scrolling leaves perch various birds, a peacock and peahen, two doves, two young eagles, and a kind of egret. In the fig tree is a little squirrel. Beyond the thicket of foliage is a village with a church and occasional trees, and in the immediate foreground are small flowering plants, poppies, primulas, and geraniums.

The borders are ornamented with fruit and flower garlands, with little animals and birds; in the centre of the upper border is a coat of arms.

Height, 9 feet 8 inches; length, 12 feet 2 inches

Note: This type of verdure is attributable to the looms of Oudenaarde, which were very much under the influence of the Tournay styles, of which the bears and quasi-Oriental palm trees are characteristic.

From the Bracquen  Collection, Paris

[See illustration]

610. ENGHEN ARMORIAL VERDURE TAPESTRY

XVI Century

200- On a closely covered field of verdure, apples, pears, and other fruits with their foliage, and oak leaves and occasional flowers, in a predominant tone of light green, is a coat of arms, supported by two golden griffins rampant and framed in a simple carved scroll design. The border is ornamented with a garland of fruits and leaves, interrupted by grotesque masks that hold in their mouths scalloped draperies. Needs repair.

Height, 8 feet 6 inches; width, 8 feet

Note: A series of five pieces with small figures identical in style with this was in the New York market about 1910 and bore the Enghien city mark and the monogram of one of the Van der Cammen family, probably Jean van der Cammen. It is quite probable that this piece also is the work of that same shop.

611. BRUSSELS RENAISSANCE HUNTING TAPESTRY

Late XVI Century

225 THE OSTRICH HUNT. In the midst of a thick wood, a party of huntsmen, some on horseback, has surprised a flock of ostriches. Two footmen with bows and arrows and three horsemen with spears all aim at one great ostrich at centre. Other bowmen approach from behind and from the right; at left, another group surrounds another bird. Dogs dash excitedly through the confusion and various other hunters can be seen walking through the underbrush. In the foreground a cheetah is viciously attacking an ostrich; at right a fox slinks away into cover. In the background is a castle with a classical portico. The tapestry is divided to form a pair of portieres, bordered and lined with green plush velvet.

Height, 6 feet 3 inches; length, 7 feet 5 inches



[NUMBER 609]

612. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

400- HUNTING SCENE. Three noblemen, very fashionably attired, stand under an oak tree on the hunting field. The one at the right, with his hands extended in an animated gesture, wears a blue coat with red brocaded sleeves, richly puffed with white, and a small plumed hat. He evidently seeks to detain a younger man who walks away to the left and who wears a red beret with tiny plume, a brown brocaded tunic over a blue doublet with a white shirred guimpe, and over that a blue cloak lined with red brocade. Behind the two is an older man dressed in blue and closely wrapped in a red cloak, also wearing a small plumed beret. Other members of the hunting party can be seen running about the distant fields with dogs, and far off in the hills is a castle.

Height, 10 feet 2 inches; width, 5 feet 7½ inches

Note: This piece is closely related to the famous series of hunting scenes usually called the *Hunts of Maximilian*. The original weaver of this set is not known, and the series was repeated a number of times, presumably in different shops; but it has been suggested that the first rendition came from the Geubels atelier, and it is possible that this piece also may be Geubels' work. The cartoons are probably the work of Bernard van Orley, the court painter.

From the Barberini Collection

From the Ffoulke Collection

[See illustration]

613. BRUSSELS TAPESTRY BY FRANZ VAN DEN HECKE, PROBABLY AFTER LOUIS VAN SCHOOR

XVII Century

160- ABUNDANCE. Abundance, a young Ceres in a red robe, sits under an oak tree pouring out of a horn clusters of luscious fruits. A curly headed nude infant hastens to gather up the spoils. The inscription ABUNDANTIA appears upon a cartouche in the upper border surrounded by heavy fruit and flower garlands. On the lower selvage is the Brussels city mark and the initials F. V. H., the mark of Franz van den Hecke.

Height, 13 feet; width, 5 feet

Note: The cartoon for this piece is almost certainly by Louis van Schoor (c. 1665-1723). Another interpretation of *Abundance*, signed with his name in full, passed through the New York market in 1916, and an interpretation of *Autumn* similar in spirit is in the collection of the Garde Meuble of France. Another set in eight pieces, of which *Abundance* is one, which bears his signature in full, is in the Austrian State Collection. Van Schoor was born about 1665, died in 1723, and spent his entire life in Antwerp.

Franz van den Hecke, who wove this piece, was the son of Jan van den Hecke, and is one of the best known tapestry merchants of the seventeenth century. In 1640 he became Dean of the Tapestry Weavers' Guild of Brussels and occupied from time to time various official positions in the city.

From Joseph, Paris, 1892

Loan Exhibition, Boston Museum of Fine Arts, 1893, No. 39



[NUMBER 612]

614. TOURNAY LATE GOTHIC TAPESTRY, AFTER ANTOINE FIERET

Circa 1525

L'ESPERANCE, OU LA CONSOLATION DES TROIS VERTUS. In the centre foreground, a Bishop in blue brocaded robes and gold mitre sits in a richly carved chair, holding a book. In front of him, at the right, is S. Jerome, labeled GEROLME; he is in blue doublet and gold cloak and wears his bishop's hat, and he also is holding a book. Beyond him is S. Luke (LUC) in blue cap and coat with a brown cloak over it; he holds on his knees a book and is about to write in it with a large quill pen. Beyond him is the youthful S. John (JEHAN) all in brown, holding a manuscript scroll. Behind them are the famous classical scholars, from left to right in the front row: Aristotle, in a richly jeweled turban, blue undercoat, and brown robe; Cato (CATYON), in blue and brown; Homer, with a blue hat and a blue brocaded gown; Virgil, in a blue cloak with brown hood tied with blue; Seneca (SENEQUE), in brown with revers on his hat; Galen (GALIEN), in blue. In the second row, Socrates with blue hood and brown hat and cloak; Plato, a youth in light blue; and Ovid, all in blue.

Above the group Entendement (ENTEDĒMĒT), a young bearded man in a brown tunic trimmed with bands of blue brocade, whose heavily plumed blue and brown hat is slipping down his back, holds to his lips a long trumpet, with a gold banner swinging from it bearing a blue laurel wreath framing the arms of France. The scene is set in a room with blue and white tiled floor, and diamond-paned windows above linenfold paneling. In the immediate foreground are small flowers in blue.

Height, 11 feet 6 inches; width, 8 feet 2 inches

Note: The present tapestry must have been originally one of a series of probably four pieces, this being the third, illustrating *L'Espérance, ou La Consolation des Trois Vertus*, a poem in prose written by Alain Chartier in 1428. The episode depicts Entendement (Understanding) awakening France from Despair by the introduction of two beautiful women, Faith and Hope (not visible in the present hanging). Hope speaks of the nobility of man and of the Christian faith and cites the patriarchs of the Church, here represented by the bishop and the saints, and then Socrates, Plato, Aristotle, and many of the other scholars of antiquity, finally coming down to the great men in the history of France. Alain Chartier was recognized as the first herald of the Renaissance in French letters.

In spite, however, of the fact that this tapestry thus marks the beginning of the literary Renaissance, as an illustrative design it is still entirely Gothic in character. The general scheme of the composition as well as the types of personages used to represent the great men of antiquity are entirely in the fifteenth century tradition, and the architecture is characteristically late Gothic. The cartoon for *L'Espérance* is clearly the work of Antoine Fiéret, whose style is identified by a signature ANTON F.S. [Fiéret-Spicre] on a tapestry illustrating an unidentified romance at present in the collection of the Gebrüder Bernheimer, Munich. The prototypes of all the characters, with the exception of Virgil, appear either in this signed piece or in a second piece from the same series in the Wildenstein collection.

From the Bracquenié Collection, Paris, circa 1894

Exhibited at the Museum of Fine Arts, Boston

[See illustration]



[NUMBER 614]

615. FLEMISH GOTHIC TAPESTRY, PROBABLY AFTER

JEAN II VAN ROOME

Circa 1525

THE DUKE OF BURGUNDY GREETES JACQUES DE LALAIN. Jacques, a blue-green tunic over his armor, kneels before Duke Philip, who stands at the right in a sweeping blue cloak over a red robe. Jacques' helmet, a lion-mask helmet with a heavy crest of tear drops, the emblem that he wore, lies at the Duke's feet. The young Duke of Cleves, raising his hand in introduction, stands behind the throne, wearing a red cloak over a blue tunic, and a red beret on top of a blue cap. Behind Jacques are two of his attendants, wearing a blue tunic with red sleeves and a brown tunic with red belt.

In the upper left hand corner the Duke is seen receiving Jacques' two young sisters, Yolande and Isabeau, who came to his court later. The Duke is dressed this time in a blue cloak over a red brocaded robe, and wears a large jeweled hat; he holds a carved sceptre. One little maiden is in red, the other in blue. The scenes take place in a portico with carved columns and the faces of various spectators can be seen between the pillars above. In the foreground are sparse flowering plants on a deep green ground.

The piece is framed with a narrow border, ornamented with garlands of roses and blossoming branches on a deep blue-green ground.

Height, 8 feet 9 inches; width, 6 feet 9 inches

Note: Another piece of the same series was originally in the home of Lord Sackville at Knole, Kent, and is now in the Hamilton Rice collection. These two pieces represent a style uncounted examples of which are known and which has been generally assigned to Brussels, though with little evidence; in the last twenty years they have been attributed by most students to the school of Maître Philippe, variously identified as Philippe van Orley and others, but probably Philippe Truffin. The present tapestry can be conclusively attributed to Jean II van Roome, for the *Tournament* from the same series in the Hamilton Rice collection mentioned above bears his signature. His style is akin to that of Philippe Truffin, though he has no documented direct relation to him.

From the Bon Marché, Paris, 1900

Exhibited at the Museum of Fine Arts, Boston

[See illustration]



[NUMBER 615]

616. DELFT TAPESTRY BY FRANZ SPIERINX, PROBABLY AFTER
KAREL VAN MANDER III *Early XVII Century*

775- ALEXANDER ARMS FOR HIS FIRST BATTLE. At the right under an oak tree is Alexander being armed for the battle. A youth in green doublet and blue hose and a maiden in rose brocade are helping him don his richly engraved armor. Beside him stands a little princess in blue brocade; and his mother, Olympias, in a sumptuous gown of rose silk with blue brocaded petticoats, kneels before him. The group stands in front of an elaborately sculptured fountain surmounted with a figure of Cupid. The armor is being taken from a heavily carved chest that stands beside the fountain.

At the left, Philip of Macedon, in red and blue armor with a crest of red plumes, comes riding in on a prancing steed caparisoned in blue trappings. In the middle distance, the battle with the Thracians is in progress.

The border is ornamented with an open tracery in brown and white of leaves and seed pods on a light blue ground. At the corners and centre of each side is an oval cartouche of arms and armor. In the upper left is a salamander on an anvil; in the upper right corner, an eagle; in the lower left corner a seahorse with a trident, and in the lower right, Cerberus with three heads.

The tapestry is signed across the bottom of the border: FRANCISCUS SPIRINGUS *fecit.* *Height, 13 feet 9 inches; length, 18 feet*

Note: This piece must have been the first of the set in the Alexander series, for it shows Alexander in his first battle. The cartoons for this set were evidently made by Karel Van Mander III, who was Spierinx' designer from 1604 to 1615. Van Mander was the son of Karel the Elder, and was born at Courtray about 1579. He studied at his father's studio at Haarlem and specialized in portraits and historical subjects. He died in 1623.

Franz Spierinx was born in Antwerp, but fled from there because of religious persecution. He took refuge in Delft in 1592, and there established his factory in part of the Convent of S. Agnes. The most famous set connected with his name was that of the *Defeat of the Armada* made for the House of Lords. The *Alexander* set appears in the records of Franz Spierinx for the first time in 1606. He delivered it that year to Syms and Joachini, merchants. There were eight pieces in the series.

From the Bracquen  Collection, Paris, 1915

[See illustration]



[NUMBER 616]

617. BRUSSELS RENAISSANCE TAPESTRY BY JAN VAN DEN HECKE

PROBABLY AFTER RAPHAEL COXIE

XVI Century

825- ULYSSES MEETS POLYPHEMUS. The blind giant, wearing a red and gold cloak over a blue tunic, and blue sandals, sits at the right, crushing one man under him and swinging in his powerful hands a terrified boy, who is dressed in dark blue. Ulysses [UAISSSES] approaches from the left, carrying a richly carved gold ewer. He wears a gold cloak over a blue tunic, the edge of which is embroidered in gold with an interesting hunting scene. A soldier in blue with a red hat follows him, and in the distance three blacksmiths are at work around an anvil.

The wide border is ornamented with a succession of classical figures separated by architectural ornaments, and on the top and bottom borders are fruit and flower garlands held by *putti*. The figures on the left border are, from top to bottom, Luxus, Caristia, and Raptus and, on the right, Resurrectus, Senectus, and Tempus. In the centre of the top border is Pax, and of the bottom, Mars. On the bottom selvage is the Brussels Brabant mark, and on the right margin the mark of Jan van den Hecke. Height, 13 feet 3 inches; width, 10 feet 6 inches

Note: Raphael Coxie, the designer of the cartoon for this tapestry, was the eldest son of Michael Coxie, a well-known designer of cartoons for tapestries. He was born in Mechlin, and in 1570 became official painter for Philip II of Spain, with the title Painter to the King. In 1585 he became master of the Antwerp Guild and in 1586 went to live in Brussels. Little is known of the weaver, Jan van den Hecke, save that he was one of the great family of weavers, and died in 1633. The *Alexander* series of the Austrian State collection bears a mark which is almost certainly his. When he died he was Dean of the Guild of Brussels.

Loan Exhibition, Boston Museum of Fine Arts, 1893, No. 32

Illustrated in Böttiger, *Svenska Statins Samling*, Vol. 3 pls. 4 and 5

Illustrated in Göbel, *Wandteppiche*, I, Vol. 2, pl. 406

From Joseph, Paris, circa 1890

[See illustration]



[NUMBER 617]

618. FLEMISH RENAISSANCE HUNTING TAPESTRY *Early XVII Century*

550- THE BOAR HUNT. Through a park, thickly wooded with oak and laurel, a noble party is hunting a boar. In the centre, a hunter on horseback is attempting to spear a boar that is being driven toward him to another horseman and four beaters on foot, all armed with spears; the quarry has already been attacked by one of the hounds. Three other hunters on foot, two with spears, and one with a horn which he is sounding, are approaching from the right. An elderly nobleman carrying a mandola, followed by a servant maid with a basket over her arm, is being directed to the scene by a little peasant lad, and three other hunters are hurrying up from the background, left. In the distance are three castles.

The borders are ornamented with garlands of fruit and flowers with urns, the side borders with three classical divinities, alternating with urns of fruits and flowers. The entire composition is rendered in two shades of blue, light green, and brown, with occasional traces of red. The selvage has been replaced.

Height, 8 feet 10 inches; length, 15 feet 7 inches

Note: Another *Boar Hunt* in the Gustavus Swift Collection in Chicago is so similar to the present tapestry, not merely in general style but also in many specific details, that it seems highly probable that the two were from cartoons by the same painter. The Swift piece bears the Oudenaarde city mark, which, although it does not prove conclusively that this piece is also of Oudenaarde make, does establish a very probable attribution.

[See illustration]



[NUMBER 618]

619. BRUSSELS TAPESTRY CANTONNIÈRE

Circa 1600

2 25-
The sides are composed of elaborate columns built up in three units. The bottom unit is made up of *adossés* griffins, above which is a *putto* with his legs thrust through the eyes of a fantastic mask. The second unit is made of two *adossés* elephant heads flanking a shell and resting on a flattened dolphin, their raised trunks supporting the third unit, a caryatid resting on a pedestal with lion claws and decorated with a distorted mask; her raised arms support a mass of fruit and flower garlands, and on her head is balanced an amphora.

At the top of the *cantonnière* is a cameo of a young god with scales, inscribed *Superanda Fortuna*, evidently a personification of Fate. This is framed in crossed horns of plenty and rests on a scrolled base which bears a monogram. The whole piece is upheld at either side by a *putto* seated on a fruit festoon hung against a drapery. The festoons are dependent from the mouths of carved masks which hold garlands caught by demi-youths. The fruits and flowers, the carving and the silks, combine in a rich *mélange* of yellow, red, and blue.

Exterior Height, 12 feet 6 inches; length, 12 feet 9 inches

From the Fenning Collection, New York, 1914

[See illustration]



[NUMBER 619]

620. OUDENAARDE TAPESTRY

Circa 1700

275- THE LANDING OF DIDO. Dido, in blue and brown brocaded robes with a red veil floating from her crown, stands at the left centre accompanied by the captain of her fleet, in armor with a red cloak flung over it and red plumes in his helmet, and two ladies in waiting, one carrying the casket of Dido's jewels. The party is greeted by an elderly bearded man in red and blue robes, who emerges from a stone tower with his wife, who is robed in brown and blue. He extends his hand in welcome and offers his guests a small engraved gold box. His wife is attended by a lady in waiting in blue and red robes. In the upper left corner, part of Dido's fleet is seen with knights and ladies disembarking from it. The panel is framed on three sides in a narrow border ornamented with a garland of red tulips and roses on a dark brown ground.

Height, 7 feet 8 inches; length, 15 feet 2 inches

Note: The most famous *Dido* set of this period is that designed by Giovanni Francesco Romanelli and woven several times on the looms set up by Wauters in the Barberini Palace, then copied in Brussels; and the set of which this must be the first or second piece was quite evidently imitated from that. This piece shows strongly the influence of Romanelli's manner.

From the Harding Collection, New York, 1916

[See illustration]

621. FRENCH GOTHIC TAPESTRY PANEL

Circa 1510-20

375- Fragment depicting a court scene with ladies in crimson and blue robes and plumed headdresses attended by slaves, surrounding a white horse or unicorn, of which only the rear half is visible; before the animal stands a youth in Roman dress beating a drum. Greenish blue background with *millefleurs* and clusters of red fruits. Lower portion restored.

Height, 8 feet 6 inches; width, 4 feet 1 inch



[NUMBER 620]

622. FRENCH NEEDLEPOINT ANTEPENDIUM

XVI Century

975- Depicting the enthroned figure of a Biblical monarch in fawn robes and embroidered brown cloak before a rose red canopy, a child placing the crown upon his head; he is flanked at the left by two bearded courtiers and at the right by the red-robed queen and her attendants introducing a youthful prince in green. Beautiful brownish red border with flowers and foliage interspersed with a deer, grotesque monsters, birds, and allegorical female figures of Flora, Juno, and the Arts, worked in lively colors and highlighted with silk.

Height, 5 feet 5 inches; length, 9 feet 9 inches

[See illustration]

623. FLEMISH VERDURE TAPESTRY PANEL

XVI Century

125- Large-leaved verdure, or *choufleurs*, with figures of parrots and tall stiff stems of pink and brown blossoms before a background of huge curling green leaves; particolored tan upper border with clusters of fruit and foliage and a female grotesque, with a full-length canephoros figure at the right.

Height, 5 feet 7 inches; length, 9 feet 6 inches

624. FLEMISH VERDURE TAPESTRY CANTONNIÈRE

Early XVII Century

45- Woven with tall trees in summer verdure with glimpses of grassland; pieced.

External height, 5 feet 6 inches; length, 10 feet 5 inches

625. FLEMISH VERDURE TAPESTRY PANEL

Early XVII Century

60- Fragment showing a white heron under the grass beneath a tall tree.

Height, 6 feet 1 inch; width, 1 foot 9 inches

626. FIVE TAPESTRY FRAGMENTS

XVI-XVIII Century

30- Long strip of silk-woven verdure tapestry; fragment of Felletin verdure; two small fragments of Renaissance borders; and a panel of Flemish Renaissance hunting tapestry, much worn. [Lot.]



[NUMBER 622]

PAINTINGS

EARLY ITALIAN SCHOOL

627. *SAINT*

35- Standing full-length figure of a saint in Franciscan habit, haloed, and holding in his right hand a cross. Tabernacle frame.

Total height, 21 inches; width, 11½ inches

ARY SCHEFFER

FRENCH: 1795-1858

628. *HEAD OF CHRIST*

60- Head and shoulders figure of the Savior, lighted from the right, His long dark hair falling to His shoulders, which are covered with a white robe. Signed at lower left, A. SCHEFFER.

Height, 18½ inches; width, 15 inches

Collection of Dr E. M. Harris

FRANZ POURBUS THE YOUNGER (ATTRIBUTED TO)

FLEMISH: 1569-1622

629. *PORTRAIT OF A LADY*

130- Bust-length figure turned slightly to the left, of a lady with dark hair dressed smoothly in a pompadour, wearing large lace-edged ruff, and black and embroidered cream white gown ornamented with gold chains.

Cradled panel: Height, 20½ inches; width, 15 inches

VENETIAN SCHOOL

EARLY XVI CENTURY

630. *HEAD OF A SAINT*

150 Well-modeled head of a man with white beard and shaved head, turned to half right and glancing upwards; his brown robe is cut low at the neck, and a saffron cloak shows at the right. Background of sky and ranges of blue hills.

Cradled panel: Height, 9¾ inches; width, 6¾ inches



SIR ANTHONY VAN DYCK AND HIS ATELIER

FLEMISH: 1599-1641

631. CATHERINE, COUNTESS OF CHESTERFIELD

400- Bust-length figure to half right of a young woman with oval face framed by dark curls and a wide black velvet hat trimmed with a jewel; she wears a strand of pearls about her bare throat, a décolleté rose gown with slashed sleeves, and a brown fur over the right shoulder. Brown background.

Cradled panel: Height, 15 1/2 inches; width, 12 inches

Note: This is a variation of a painting by Van Dyck illustrated in Gustav Glück, *Van Dyck (Klassiker der Kunst)*, 1931, p. 444, then in the possession of Knoedler & Co. Other examples are in the collection of the Duke of Grafton in Euston Hall (dated 1639) and a full-length in Longford Castle.

Painted about 1640

WILLIAM MORRIS HUNT

AMERICAN: 1824-1879

632. *MARGUERITE*

110-

Bust-length figure within a painted oval, in profile to the right, the head slightly lowered and the face in shadow. She holds a white drapery about her; her bare shoulders and neck are lighted from the left. Green background. Signed at right, W. HUNT and dated 1862.

Height, 20 inches; width, 16½ inches

SIR ANTHONY VAN DYCK AND HIS ATELIER

FLEMISH: 1599-1641

633. *S. BARTHOLOMEW*

900-

Waist-length figure of the bearded saint, his head turned gracefully to half right and crowned by curling white hair; in dark robe, with a tan cloak draped over the left shoulder. He holds a knife in his left hand. Dark background, the figure strongly lighted from above.

Cradled panel: Height, 25¼ inches; width, 19½ inches

Note: Dr W. R. Valentiner, in the introduction to the catalogue of the *Eighth Loan Exhibition of Old Masters, Paintings by Anthony Van Dyck, 1929*, says: "It is known that at the age of sixteen Van Dyck had already produced two series of Apostles, one of them with the aid of the pupils. Parts of these series are now preserved at Dresden, in Lord Spencer's collection at Althorp House, and in other private collections. One picture of this series is shown in our exhibition from the collection of Mr F. G. Macomber of Boston, and belonging to the same period. . . . There is still much of Rubens in the way these heads are painted, but the pupil betrays himself in the short nervous curves that break the contour of the forehead, the nose, and the hair, as well as in the warm brown tone of the shadows and the scarlet reflections around the eyes."

Painted about 1616-18

From the Sedelmeyer Galleries, Paris

Exhibited at the Museum of Fine Arts, Boston

Loan Exhibition of Fifty Paintings by Anthony Van Dyck, Detroit Institute of Arts, 1929, No. 3

Recorded in W. R. Valentiner, *The Art of the Low Countries*, 1914, p. 238

See *Van Dyck's Apostle-folge* (*Festschrift für M. J. Friedländer*), 1927

See H. Rosenbaum, *Der Junge Van Dyck*, 1928

Recorded [apparently erroneously as a copy] in Gustav Glück, *Van Dyck (Klassiker der Kunst)*, 1931, p. 42

[See illustration]



S. BARTHOLOMEW: NUMBER 633

Sir Anthony Van Dyck and his Atelier



[NUMBER 634]

BERNARDINO DI BIOGIO (CALLED PINTURICCHIO)
(SCHOOL OF)
SIENESE: LATE XV CENTURY

634. *LEGENDS OF THE VIRGIN*

Depicting three scenes, the action divided by marble columns. At the left, an altar with a pair kneeling before a painting of the Virgin and Child; at centre, a second-story open window with the sleeping figure of a Pope, and the Virgin appearing in a glory, while two men converse upon the street below; at the right is a gathering of cardinals before the Pope, while two civilian figures converse at extreme right before a verdant landscape. *Height, 15 1/2 inches; length, 35 inches*

Note: The owner quotes Mr Bernhard Berenson as having pronounced this picture a fine example of the Sieneese School and undoubtedly painted by Pinturicchio.

Collection of Emile Gavet, Paris, 1897
From Durand-Ruel, Inc., Paris and New York

[See illustration]

ITALIAN SCHOOL
XVII CENTURY

360- 635. *PORTRAIT OF A WOMAN*

Bust-length figure of a young woman with auburn hair, wearing an olive green gown trimmed with pearls and a white scarf; over her left shoulder is draped a dark red cloak. Lighted from upper left; dark background. *Height, 25 inches; width, 20½ inches*

BARTOLOMMEO SCHIDONE

ITALIAN: 1570-1615

175- 636. *PIETA*

The dead Savior is seated at centre, surrounded by three angels, His head falling upon His left shoulder; the Virgin in dark hooded cloak kneels at the right with clasped hands. Two of the angels carry torches, and the scene is dramatically lighted.

Cradled panel: Height, 30 inches; width, 25½ inches

From the Doetsch Collection

Collection of the Rt. Hon. Lord Hastings

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

50- 637. *MOORISH COURTYARD*

An Arab guard and two squatting figures are seen at an arched entrance leading into the sunlit court; the foreground is shadowed with a near building thrown into relief at the left. Signed at lower left, G. DECAMPS.

Height, 17 inches; width, 12 inches



[NUMBER 638]

JAN ANTONISZ VAN RAVESTYN

DUTCH: 1573-1657

638. *PORTRAIT OF A LADY*

Half-length figure to half left of a lady wearing a figured black gown, with large white ruff and cuffs, and a Dutch cap, the cap and her clasped hands ornamented with jewels. Background of brown wall. Inscribed at upper left, *Aetatis Suae 43 Anno 1642*.

Height, 27½ inches; width, 25 inches

[See illustration]



[NUMBER 639]

CORNELIS DE VOS THE ELDER

FLEMISH: 1585-1651

639. *PORTRAIT OF A LADY*

Three-quarter length figure of a woman in black gown with wide lace-edged white collar and cuffs, the waist and elbows bound with amber ribbons. One hand hangs at her side, the right hand carried to her waist. Background draped with a crimson hanging.

Height, 39½ inches; width, 30 inches

[See illustration]



SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

640. *ANTHONY TRIEST, BISHOP OF GHENT*

950- Bust-length figure to half left of a gentleman with graying hair and vandyke beard; his piercing glance is directed to the observer, his face strongly lighted from above. A rose-red mantle is thrown across to his left shoulder, with a narrow white collar showing above it. Dark background with a brown and black drapery at the right.

Height, 23¼ inches; width, 19 inches

Anthony Triest (1576-1657) was born at the castle of Anweghem near Oudenarde. This portrait has been previously known from the etching by Van Dyck formerly in the collection of Sir Peter Lely and shown at the Knoedler Exhibition of Van Dyck's etched portrait work in 1934.



[NUMBER 641]

FERDINAND BOL

DUTCH: 1611-1681

641. *PORTRAIT OF A GENTLEMAN*

00- Waist-length figure of a gentleman with dark hair, mustache and goatee, wearing a black costume with white turnover collar, his right hand lifted to his breast. Brown background.

Height, 34 inches; width, 28½ inches

[See illustration]



[NUMBER 642]

GASPARD DE CRAEYER

FLEMISH: 1582-1669

642. *THE MOURNING OF CHRIST*

The nude figure of Christ, laid upon a white cloth, is supported upon the knees of the Virgin seen at the right in rose gown, blue mantle, and white wimple; supporting the Madonna is a female figure. S. John the Evangelist, in scarlet mantle, holds the right hand of the Savior, as he leans toward the Magdalene, kneeling at the extreme left, in mauve gown. In the background the bases of two crosses rise before a dark sky. *Cradled panel: Height, 37½ inches; length, 49 inches*

Collection of E. Trevelyan Turner, Esq., London

Exhibited at the Museum of Fine Arts, Boston

[See illustration]

VICTOR AND HEINRICH DUNWEGGE

WESTPHALIAN: CIRCA 1500

643. *THE WAY OF THE CROSS*

2 200 Numerous figures, including the Virgin with S. John the Evangelist and the Magdalene, and S. Veronica, together with the soldiers, are following the Savior, Who appears at the right bearing His cross. In the foreground, an armored knight and three civilians in crimson and saffron costumes appear at bust length. In the background is a high rock and a view of the city.

Cradled panel: Height, 34 1/4 inches; length, 38 1/4 inches

Note: This painting has been pronounced by Dr Bode and Dr Valentiner part of an altarpiece painted by the Dünwegge, Westphalian artists, about 1500.

REMBRANDT VAN RIJN [SCHOOL OF]

DUTCH: XVII CENTURY

644. *PORTRAIT OF A NOBLEMAN IN RED*

175 Half-length figure to half right of a young man with long dark hair surmounted by a dark crimson hat; he wears a full-sleeved coat of the same color, over a brown doublet with white collar and cuffs. Before him are an open volume and manuscript, and in his hand he holds a pen. Dark background.

Height, 39 1/2 inches; width, 33 inches

JAN FYT

DUTCH: 1611-1666

645. *GAME*

350- A dead hare, ducks, and pheasants are strewn across the foreground, some on a white cloth, while a bird, perched upon the edge of a basket, and a rooster at the extreme right, are startled by a cat entering a window at upper left.

Height, 38 1/2 inches; length, 51 inches

Collection of Sir F. W. Burton

FEDERIGO ZUCCARO

ITALIAN: 1542-1609

646. *LADY ARABELLA STUART*

1100-

Full-length standing figure turned slightly to the left; wearing a celadon gown brocaded in red and brown, with farthingale and low-pointed tight bodice, open standing gold lace ruff, a high jeweled coiffure, and a decoration on the sleeve; she holds a fan in one hand and fingers a long jeweled chain with the other. Dark background. Inscribed at lower left and right, *Aetatis suae* 20, *An^o D^o* 1598.

Height, 74 inches; width, 47½ inches

[See illustration]

ALONSO SANCHEZ COELLO

SPANISH: 1515-1590

647. *PORTRAIT OF A NOBLEMAN*

450-

Three-quarter-length figure to half right of a bearded gentleman wearing gold-embroidered doublet and trunkhose, gold damascened black gorget and breast-plate, lace-edged ruff, and collar of the Golden Fleece. He holds a Marshal's baton in the right hand, the left resting upon a plumed cabasset on a table at his side; his shield appears at the left. Draped background. *Height, 54½ inches; width, 41½ inches*



LADY ARABELLA STUART: NUMBER 646

Federigo Zuccaro

BOLOGNESE SCHOOL

XVI CENTURY

648. *PORTRAIT OF A NOBLEMAN*

325- Three-quarter-length figure of a man dressed in a brown coat showing an olive green doublet set off with white sash, cuffs, and pointed collar, and a large ruby pendant; his bearded face is framed by a soft black hat ornamented with white plumes and a jewel. Dark background.

Height, 51 inches; width, 40 inches

FERDINAND BOL

DUTCH: 1611-1681

649. *PORTRAIT OF REMBRANDT*

250- Bust-length figure to half right, looking to the observer, wearing a soft black hat and black costume showing dark red and white at the neck. Strongly lighted from upper left. Dark background.

Height, 25 inches; width, 19½ inches

Note: A variation of the self-portrait by Rembrandt in the collection of H. W. Neeld, Esq., Griddleton House, painted in 1669.

[See illustration]

MARCELLO VENUSTI

NORTH ITALIAN: 1515-1579

650. *THE HOLY FAMILY*

260- Depicting the nude Child supported upon a white cloth in the arms of the Madonna, who is seen at the right in rose gown, olive green wimple, and dark green mantle; at the left is S. Joseph leaning upon his staff, wearing a saffron-lined olive green cloak.

Height, 45½ inches; width, 32 inches



PORTRAIT OF REMBRANDT: NUMBER 649

Ferdinand Bol

PETER PAUL RUBENS AND HIS ATELIER

FLEMISH: 1577-1640

651. *THE RAPE OF THE DAUGHTERS OF LEUCIPPUS*

650- Depicting the nude Leucippides, Phoebe and Hilaïra, being carried off by Castor and Pollux, one of the warriors in armor mounted upon a spirited bay charger, the other dismounted at the right, his gray mount rearing in the background; a winged Eros clings to the mane of each horse. Undulating verdant landscape with low horizon.

Height, 91 inches; width, 81 inches

Note: This is a replica of the famous painting by Rubens in the Alte Pinakothek, Munich, executed about 1620. The above painting was exhibited at Messrs Dowdeswell & Dowdeswells, London, in 1892, when Mr Humphrey Ward, in the *Times* (Monday, Nov. 28th, 1892) speaks of it as a noble replica and says "this fine thing is evidently from the master's studio and has been touched upon by himself in many places."

[See illustration]

ADRIAEN JANSZOOM VAN OSTADE

DUTCH: 1610-1685

652. *BOORS DRINKING IN AN ALEHOUSE*

135- Three figures of boors about a table, one with his back to the observer in crimson jerkin, one standing and laughingly conversing, the third seated to the right holding a glass of ale. Grouped before a brown wall, and lighted from upper right.

Height, 60½ inches; width, 50½ inches

ADRIAEN HENDRIKSZ VERBOOM

DUTCH: 1628-1670

653. *COTTAGE IN A LANDSCAPE*

120- A wood of tall trees with knotted branches rises before a cloudy twilight sky. At the right, two figures are seen before a gabled cottage with smoking chimney; beyond is a view of a wide plain.

Height, 68½ inches; width, 50½ inches

RICHARD WILSON, R.A.

BRITISH: 1713-1782

654. *VIEW OF ANCIENT ROME*

120- Russet trees frame a view of a broad plain with the indistinct buildings of a city, a meandering river, and mountains in the distance. The reflection of a fading sunset lights the sky at the right. In the left foreground are grouped four spectator figures.

Height, 48½ inches; length, 68 inches

Collection of Judge Samuel L. Bronson, American Art Association,

1907



THE RAPE OF THE DAUGHTERS OF LEUCIPPUS: NUMBER 651

Peter Paul Rubens and his Atelier

EDWIN LORD WEEKS

AMERICAN: 1849-1903

655. *BUVEURS DE THE: ISPAHAN, PERSIA*

200- A brilliant blue sky and trees are seen through the columns of a portico at the left, where figures swathed in white and orange-red are gathered. Before the warm amber stone of a temple façade, richly sculptured, is the squatting figure of a fakir surrounded by women. Signed at lower right, E. L. WEEKS.

Height, 56 inches; length, 74 inches

From the Edwin Lord Weeks Sale, 1905

Gross-Berliner Kunst Ausstellung, Berlin, 1895

Exhibited at the Carnegie Art Gallery, Pittsburgh

[See illustration]

EMIL CARLSEN, N.A.

AMERICAN: 1853-1932

656. *STILL LIFE*

330- A dead swan with outspread wings and two ducks at lower right are arranged with several shining glasses and a jug, and an overturned brass box. Shaded brown background and table top. Signed at lower left, EMIL CARLSEN, and dated 1883.

Height, 36 inches; length, 60 inches

ROBERT LOFTIN NEWMAN

AMERICAN: 1827-1912

657. *MADONNA AND CHILD*

140- Standing figure of the Virgin in glowing ruby red cloak, iridescent blue skirt, and white blouse, standing to half left holding the nude Child high against her right shoulder, a halo about His head and His body lighted from the left.

Height, 44 inches; width, 23 inches

Exhibited at the Museum of Fine Arts, Boston



BUVEURS DE THÉ : ISPAHAN, PERSIA

Edwin Lord Weeks

NUMBER 655



[NUMBER 658]

GUSTAVE COURBET

FRENCH: 1819-1877

658. *CLIFFS AT ORNANS*

A view of high snow-peaked mountains is interrupted at the right by a vertical wall of rock crowned by bushes of autumn foliage and by green trees. A rapid stream flows at the base of the rock, bordered on the farther side by a sloping green bank with russet shrubs. Signed at lower left, G. COURBET. Height, 24 inches; width, 19½ inches

[See illustration]

EDWIN LORD WEEKS

AMERICAN: 1849-1903

659. *A CAMEL TRAIN*

55- Depicting three Arabs, mounted upon a horse, a donkey, and a camel, and another on foot, leading a procession of pack camels along a path bordering a meandering stream; in the background are the dome and minarets of a mosque and a village wall, with a sunset fading above mountain tops. Signed at lower left, E. L. WEEKS, and dated 1873.

Height, 32 inches; length, 50 inches

GOTHIC, RENAISSANCE, AND XVIII CENTURY
FURNITURE, WROUGHT IRON, AND DECORATIONS

70- 660. PAIR GILDED BRONZE CHIENETS

Louis XV Style

Cast as *chinoiserie* figures seated on rocaille scroll plinths.

Height, 11 inches

30- 661. RÉGENCE BOULLE WALL CLOCK

Goret, Paris

Cartouche-shaped clock on bracket, richly inlaid with brass and mounted in gilded bronze; dial inscribed *Goret, Paris*.

Height, 46 inches; width, 18 inches

10- 662. PAIR FORGED IRON WALL LIGHTS

Foliated wall branches in the Gothic taste; wired for electricity.

Length, 18 inches

10- 663. CARVED AND GILDED PORTE COCHÈRE LANTERN

French, Late XVII Century

Hexagonal hanging lantern elaborately carved with figures of *putto*, amors, and acanthus leaves; needs some repairs.

Height, 38 inches; width, 16 inches

664. ITALIAN WROUGHT STEEL AND BRONZE FALDISTORIUM

6- Ecclesiastical chair enriched with silvered bronze finials, the cushions and hangings in antique crimson brocatelle.

Width, 26 inches

- 180 665. LOUIS XV BLACK AND GOLD LACQUER WRITING CABINET
MOUNTED IN BRONZE DORÉ *French, XVIII Century*
Upright cabinet with let-down hinged flap in front revealing small drawers and compartments; two doors below. Front and sides gilded with Chinese figures and other motives in a ground of black lacquer and decorated with rich *rocaille* gilded bronze masks. Top covered by a slab of mottled white and amethyst marble.
Height, 48 inches; width, 32 inches
- 40 666. CARVED AND GILDED CABINET VITRINE *Louis XV Style*
Interior lined with peach velvet. *Height, 50 inches; width, 45 inches*
- 150 667. RÉGENCE KINGWOOD COMMODORE MOUNTED IN BRONZE DORÉ
French, XVIII Century
Bombé front and sides veneered in matched kingwood and richly mounted with gilded bronze; four drawers in front. Top covered with a slab of white-mottled terra cotta marble.
Height, 35 inches; length, 50 inches
- 20 668. PAIR CARVED WALNUT AND TOOLED SIDE CHAIRS
Italian, Early XVIII Century
Flaring back richly carved with foliage cartouches enclosing a heraldic crest; cabriole front legs; seat in tooled leather.
- 25 669. DECORATIVE BRASS CHANDELIER
Six-branch chandelier pierced in Gothic style and surmounted by the figure of a lion. *Height, 16 inches; diameter, 16 inches*
- 15 670. EMPIRE ORMOLU CHANDELIER *French, Early XIX Century*
Composed of a spheroid hub, from which radiate nine branches in the form of swans and suspended by a chain from a canopy; slightly imperfect. *Height, 16 inches; diameter, 29 inches*
Formerly in the possession of President Monroe
- 30 671. PAIR BRONZE FIRE DOGS *Italian, XVI Century Style*
The shaped pedestals surmounted by figures of warriors.
Height, 40 inches
- 15 672. PAIR CARVED WALNUT CHOIR STALLS *Spanish Gothic*
Openwork back and supports pierced and carved with Gothic tracery ornament and animalistic motives; hinged seats.

673. FOUR CARVED WALNUT SIDE CHAIRS *Tuscan Renaissance*

50- Back composed of cartouche-formed splats, elaborately carved frontal stretcher similar; solid seat. Slightly varying in design.

674. CARVED WALNUT CREDENZINA *Florentine Renaissance*

30- Front enclosed by two doors, with a drawer above, and decorated with free columns; front carved with cartouches.

Height, 37 inches; length, 40½ inches

675. EMPIRE ORMOLU AND BRONZE CHANDELIER

20- *French, Early XIX Century*

Composed of sixteen cornucopiae-shaped branches radiating from a central bowl encircled by a frieze of mascarons and anthemia; suspended by a chain from a small dome.

Height, 18 inches; diameter, 32 inches

676. ITALIAN CARVED WALNUT AND LEATHER DANTESCA CHAIR

20- With brown leather back and seat and rosette-carved arms and supports.

677. CARVED WHITE MARBLE STATUE, WITH PEDESTAL *After the Antique*

15- Three-quarter semi-draped figure of Psyche; with green marble pedestal. After the original in the Museo Nazionale, Naples.

Height of figure, 19 inches; of pedestal, 47 inches

678. WROUGHT IRON FIRE GUARD

Spanish Baroque

25- Composed of two foliated uprights with openwork capitals on splayed base.

Height, 50 inches; length, 39 inches

679. PAIR CARVED, PAINTED, AND GILDED WALL MIRRORS

Spanish, Early XVIII Century

50- Square frame richly carved with acanthus leaves and a putto, and painted blue and gold.

Height, 30 inches; width, 24 inches

680. PAIR FORGED STEEL TORCHIÈRES IN THE GOTHIC TASTE

30- Composed of twisted shaft, scalloped wide *bobèche*, and splayed legs.

Height, 36 inches

681. PAIR TURNED WALNUT ARMCHAIRS IN ANTIQUE POINT D'HONGRIE

50- *Italian, XVII Century Style*

Rectangular back and seat in green and yellow *point d'Hongrie*, carved arms, turned legs and stretchers.

- 15 682. FORGED IRON CANDELABRUM *Spanish Gothic*
Cathedral *torchère* to hold twenty candles, arranged in four tiers, the shaft and tripod spiraled. *Height, 7 feet 1 inch*
- 47 50 683. CARVED WALNUT CREDENZA *Italian, XVI Century*
Front enclosed by two doors flanked by scaled carved pilasters, the overhanging cornice corbeled. *Height, 48 inches; length, 57 inches*
- 25 684. CARVED OAK SACRISTY CUPBOARD *XV Century Style*
Arranged in three stages, the lower part octagonal and enclosed by a door; elaborately carved with Gothic tracery ornament. *Height, 11 feet 1 inch; width, 36 inches*
- 70 685. FORGED IRON PANEL FROM AN ALTAR SCREEN *Spanish, XVII Century*
Wrought in a beautiful design of interlaced acanthus scrolls. *Height, 22½ inches; length, 52 inches*
- 30 686. PAIR FORGED IRON AND BRONZE TORCHIÈRES *Italian Renaissance*
Tall candle holders on scrolled tripods enriched with bronze mounts; wired for electricity. *Height, 7 feet*
- 70 687. PAIR WROUGHT STEEL TORCHIÈRES IN THE RENAISSANCE TASTE
Tall shaft rising from square base and capped by a cluster of eight curved branches; wired for electricity. *Height, 8 feet 4 inches*
- 10 688. PAIR FORGED IRON TORCHÈRES *Spanish Gothic*
Plain tripod with scrolled candle socket and wide *bobèche*. *Height, 5 feet, 1 inch*
- 275 689. RICHLY CARVED WALNUT CRÉDENCE *Spanish Gothic*
Standing cupboard supported on short spiraled columns, which rise from a platform, or undershelf. Front enclosed by two solid doors carved in relief with pairs of figures seated at a repast, represented in hexagonal cartouches against a background of foliage. The top is hinged, and the frieze is also hinged and opens revealing a small cupboard, the frieze and the ends also richly carved with heraldic animals and flowers. The edge of the top inlaid in light woods with the Latin legend *A Te Felice Ramonda Bela et Bona*. *Height, 56½ inches; length, 5 feet 2 inches*
[See illustration]



[NUMBER 689]

CARVED AND POLYCHROMED WOOD BUST: NUMBER 581

- 15- 690. RENAISSANCE CARVED OAK COFFER FRONT *Flemish, XVI Century*
The front elevation of a large chest carved with a representation of the meeting of Alexander and the Women of Darius; fluted engaged columns and niches. *Height, 27 inches; length, 59 inches*
- 95- 691. ELABORATELY CARVED WALNUT CRÉDENCE *Spanish Gothic*
Standing cupboard, the front enclosed by a let-down flap and a door and a drawer below; the front, sides, and supports elaborately carved with Gothic tracery ornament. *Height, 5 feet 6 inches; width, 40 inches*
- 60- 692. LOUIS XVI CARVED AND GILDED BEDSTEAD *French, XVIII Century*
Alcove bedstead with high rectangular end and arched wall panel. The frame molded and carved with flowers and cornucopiae; head-, foot-, and back panels lined with golden yellow silk *moiré*. *Length, 6 feet 6 inches; width, 58 inches*
- 60- 693. PAIR LOUIS XIII FORGED IRON GRILLED DOORS
Tall rectangular door wrought in a beautiful tracery design of fleure-de-lis and arabesques. In good condition. *Height, 8 feet 1 inch; total width, 53 inches*
- 70- 694. RICHLY CARVED OAK SACRISTY CUPBOARD *French Gothic*
Front enclosed below by paneled doors, above which are three smaller doors and, rising above this, a superstructure with underlying canopy. The panels, doors, and pediments elaborately carved with Gothic tracery ornament and heraldic escutcheons. *Height, 8 feet 6 inches; width, 6 feet 10 inches*
- 30- 695. PAIR BRONZE FIRE DOGS *XVI Century Style*
Tall shaft with ribbed spherical finial on scrolled openwork base. *Height, 53 inches*
- 10- 696. TWO JAPANESE CARVED WOOD RAMMAS
Ancient carved wood panels, one with large peonies and *kylins* in relief and gilded, the other with warring figures illustrating a legend. [Lot.] *Heights, 19 inches; lengths, 36 inches and 6 feet*
- 85- 697. SEVEN GOTHIC CARVED WOOD PANELS *XII-XIV Centuries*
Two long pieces each composed of three panels, two oblong pieces, and three smaller pieces. Fragments from chests, *crédences*, or choir stalls, richly carved with Gothic ornamentation. Two came from Cambridge, England. [Lot.]

698. THREE CARVED WOOD ESCUTCHEONS *Spanish, XVIII Century*

45- One carved with the arms of Castile, painted and gilded, another unpainted, another smaller. [Lot.] *Heights, 12 to 25 inches*

699. FOUR SCULPTURED WOOD BRACKETS *XVI-XVII Century*

65- Pair of corbels carved as angels holding shells, one of the period, one of later date. Pair of cherubim among clouds forming brackets. [Lot.] *Heights, 13 and 18 inches*

700. SIX SCULPTURED WOOD CORBELS *Spanish, XVI Century*

80- Four carved with figures of saints, two with swags and medallions. [Lot.] *Length, about 21 inches*

701. PAIR CARVED PAINTED AND GILDED ESCUTCHEONS

15- *Spanish, XVII Century*
Carved with the arms of Castile, painted blue and gold.
Height, 23 inches; width, 14 inches

702. THREE CARVED AND PAINTED WOOD ESCUTCHEONS

15- *XVII-XVIII Century*
Pair oval painted with a crowned M, one square and dated 1640. [Lot.] *Heights, 23 and 39 inches*

703. THREE DECORATIVE WOOD CARVINGS

15- Fragment from a seventeenth century wall panel, carved with a man's head and acanthus volutes; an eighteenth century carved escutcheon; a hand-bellows richly carved with a bust of a warrior, scrolls, and winged figures in the sixteenth century Italian style. [Lot.]

704. PAIR CARVED WOOD COLUMNS

17 50 *Spanish, circa 1600*
Spiral column carved in relief with grapevines and having composite capital; augmented with fluted plinth. *Height with plinth, 44 inches*

705. FORGED IRON CHEST

40- *Spanish, XVII Century*
Strong-box with iron latticed top and sides and swiveled handle, fastened by an intricately fashioned lock.
Height, 18 inches; length, 34 inches

706. SPANISH FORGED IRON FIRE GUARD

30- Fire guard embellished in the Renaissance style, elaborately wrought with fleurs-de-lis and scrolls. *Height, 41 inches; width, 38 inches*

707. TWO CAST IRON FIRE BACKS *XVII and XVIII Centuries*

17⁵⁰ One cast with a cardinal's escutcheon, the other with the Prince of Wales' crest. [Lot.]

708. COLLECTION OF ANTIQUE STEEL AND IRON DOOR FURNITURE

40- Knockers, locks, keys, and plates, mostly German. [Lot.]

709. ANTIQUE ROUGE ROYALE MARBLE COLUMN

20- Tapering round column with loose base in mottled gray, brown, and white marble. *Height, 6 feet 4 inches*

710. PAIR CAMPAN VERT MARBLE COLUMNS

25- Green-veined marble column with white capital and base. *Height, 42 inches*

711. THREE MARBLE COLUMNS

33- Pair in figured white marble with rouge marble base; one in *vert antique* marble. *Heights, 46 and 48 inches*

712. FIVE GOTHIC FORGED IRON BRACKETS

30- Wall brackets for suspending signs, in the form of coiled serpents. *Length, 21 inches*

[END OF SALE]

1 Session \$ 6143⁵⁰
 2 " 8425⁵⁰
 3 " 30801⁵⁰
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